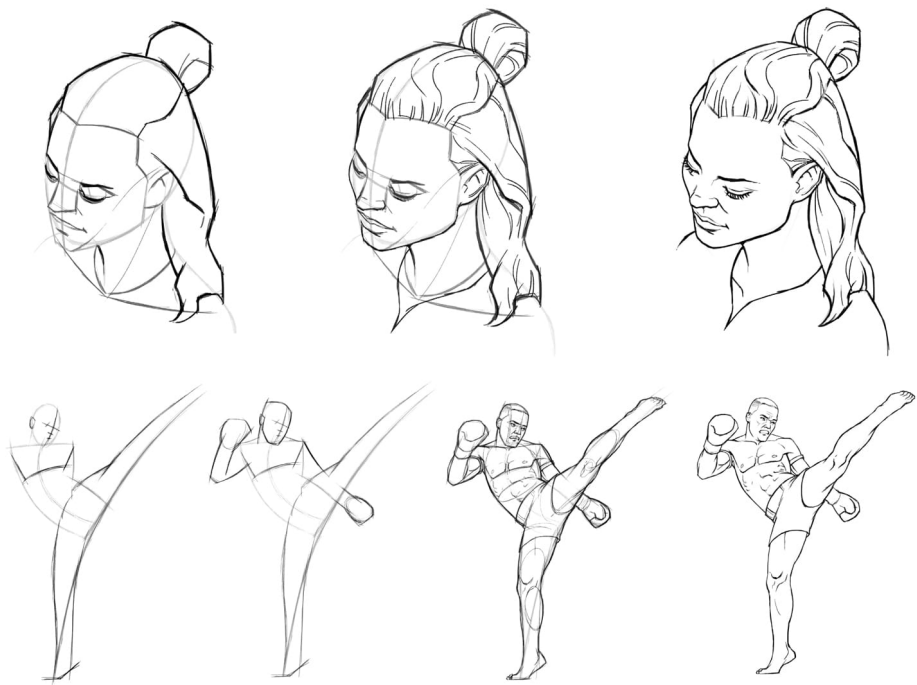
DRAW LIKE AN ARTIST

100 FACES AND FIGURES

STEP-BY-STEP REALISTIC LINE DRAWING



A SOURCEBOOK FOR ASPIRING ARTISTS AND DESIGNERS

CHRIS LEGASPI

DRAW LIKE AN ARTIST

100 FACES AND FIGURES

Step-by-Step Realistic Line Drawing A Sourcebook for Aspiring Artists and Designers

CHRIS LEGASPI

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HOW TO USE THIS BOOK

There are many ways to draw figures and faces. This book presents the method that I use as a life-long professional artist and teacher. The steps can be copied to achieve a finished drawing. If you study the steps, you will learn how my drawing process and my approach can be applied to any subject—not just figures and faces. The steps below describe my process and drawing philosophy and offer suggestions on how to interpret the instructions in this book.

Suggested Materials

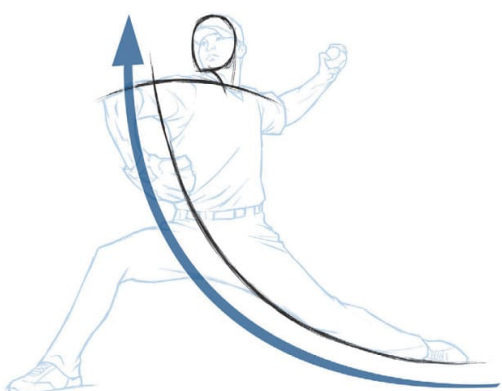
- Graphite pencil
- Ballpoint pen or felt tip pen
- Plain office paper, Bristol, or any paper 80 lb or more
- Eraser

Basic Drawing Process

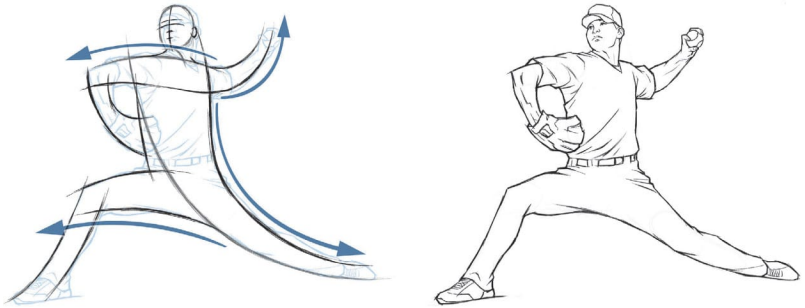
Begin the drawing with a graphite pencil so you can sketch freely and make mistakes that can be easily erased. Once you are satisfied with the pencil sketch, go over the drawing with a pen. When you erase the pencil lines, you are left with a clean, finished line drawing.

Using Gesture Lines

Gesture is the movement and action of the pose or form. Even faces have gesture. Gesture adds life to a drawing, which is why it is the first and most important step. Make your gesture lines long and try to describe the big movements first, then move on to the smaller movements and actions.



STEP 1



STEP 2

In this example of a baseball pitcher, Step 1 is the main gesture or primary action of the pose. Step 2 describes the secondary gestures of the arms and legs.

Constructing the Image

Once you describe the movement and action of the form with gesture lines, construct the drawing. Steps 3 and 4 are the construction steps. In this stage of the drawing, try to describe the three-dimensional quality of the forms. For example, draw eggs and spheres for the head or torso and cylinders for the arms.

In the runner example, Step 4 describes the construction of the limbs and body. In the girl's head, Step 3 starts the construction with more simple forms of the head and face, while Step 4 constructs the smaller forms and the features.

STEP 3

STEP 4

STEP 4

Adding Details and Clean up

Small forms and details come last, which happens in Step 5. Here you add things like individual fingers, wrinkles, and folds in fabric. Once you're happy with the details, go over your drawing with a pen and erase the pencil lines. This leaves only the clean, finished line drawing, which is Step 6.

In the construction worker, I start adding details in Step 4 and then use a pen to add more details in Step 5 before erasing all the pencil lines. For the bearded man, Step 5 begins the details and Step 6 is the finished line drawing after erasing the pencil lines and with more details drawn in pen.

STEP 4

STEP 5 (Final)

STEP 5

STEP 6 (Final)

If you're new to drawing, please start by copying the steps provided to the best of your ability. As you become more advanced, you can apply the steps and process to any subject or form you want to draw.

TIPS FOR BETTER LINE CONTROL

Because the drawings in this book are line drawings, here are some tips and ideas on how to make better lines. The art of making better lines is known as “line control.” Even though we are using only lines to draw realistic feeling figures, with good line control, our drawings can become more dynamic and life-like.

TIP #1: DRAW WITH YOUR WHOLE BODY

Most artists draw with a limited range of motion, using only their hand and wrist. This is known as “wrist drawing.” A more skilled approach is to use as much of your arm and body as possible whenever you make a line or a mark. Most art teachers and professionals will suggest that you draw with your arm, but I try to use my whole body as much as possible, from my wrist all the way down to my legs! Moving your whole body adds so much more life and movement to every mark you make.

EXERCISE

Using a 18" × 24" (46 × 61 cm) or larger paper or chalkboard, draw standing up. Use your favorite drawing tool and make a page of long lines using large strokes. As you draw, move your entire body and exaggerate your movement. For example, as I draw from left to right, I will move my entire body, from my legs to my hand, in the direction of my stroke as my hand and the pencil move across the paper.

TIP #2: ALWAYS "DRAW THROUGH"

When drawing forms such as figures or faces, make a habit of drawing the complete form, even the back side of the form or parts of the form you can't see. This is called "drawing through" because you literally draw lines through the form or other overlapping forms. For example, when drawing the outer shape of a face, draw all the way through to the back of the head even though you can't see it.

EXERCISE

Draw a simple sphere shape and then draw an elliptical line that cuts the sphere in half vertically and horizontally. Make sure to draw all the way through the sphere and imagine the back side of the sphere. Next, draw a cylinder and make a series of elliptical lines along the cylinder. Repeat this with cube and rectangular forms, then move on to complex forms such as faces and figures.

TIP #3: VARY THE LINE THICKNESS

Instantly make your lines look more interesting, more dynamic, and more professional by simply varying or changing the thickness of the lines as you draw. This means varying the line from thick to thin within a single stroke or changing line weight. For example, if you start with a thin line, make it thicker, then go back to thin. If you start drawing a thick line, change to a thinner line as you go. Line weight is fundamental to good line control. In the following tips, I'll discuss more specific ways to use line weight.

EXERCISE

Use an ink fountain pen or brush pen to practice. As you make lines, change the angle of the tip or the pressure you apply to the tip to get thicker lines, then lift the pen off the paper to get thin lines. Fill a page with thick to line lines once a day or before every drawing session.

TIP #4: USE LINE WEIGHT TO SUGGEST LIGHT AND SHADOW

One way line weight can make a drawing better is by suggesting light and shadow. For example, if I want to suggest a light from above, I will make thin lines at the top of the form and thicker lines at the bottom. The thin lines will feel lighter and be brighter, while the thick lines will feel darker like they are in shadow.

EXERCISE

Draw simple household objects like fruit or a coffee cup. Use thick or thin lines to suggest a light source from above. Next, draw the same object and use thick or thin lines to suggest a light source coming from the left or the right. Once you are comfortable with simple objects, do the same with more complex subjects such as faces and figures.

TIP #5: USE THICK LINES AT INTERSECTIONS

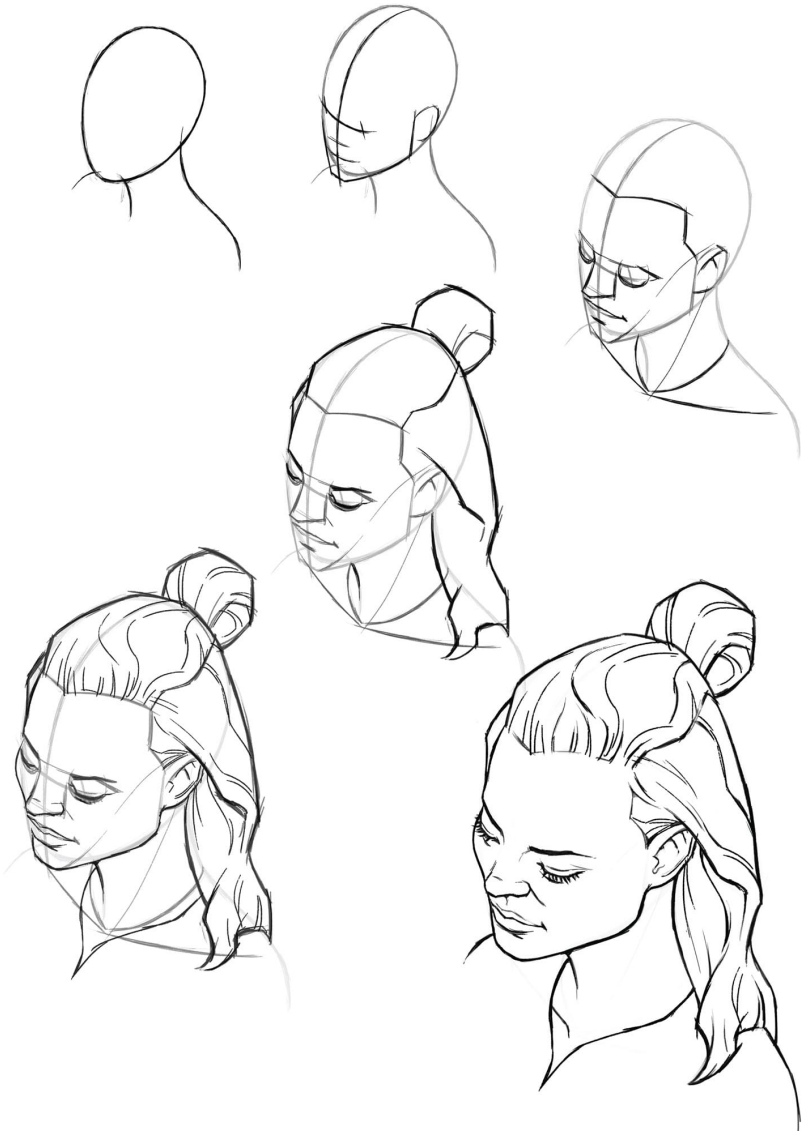
Another way to use line weight is to make your lines thicker when two lines meet or intersect. When two lines intersect, it is often because one form is overlapping another or two forms are touching. For example, when the arm overlaps the torso, I will add a thicker line wherever the arm intersects the torso, suggesting an overlap and creating a feeling of three-dimensional depth. Whenever you make two lines intersect, take the opportunity to add variation in line weight.

EXERCISE

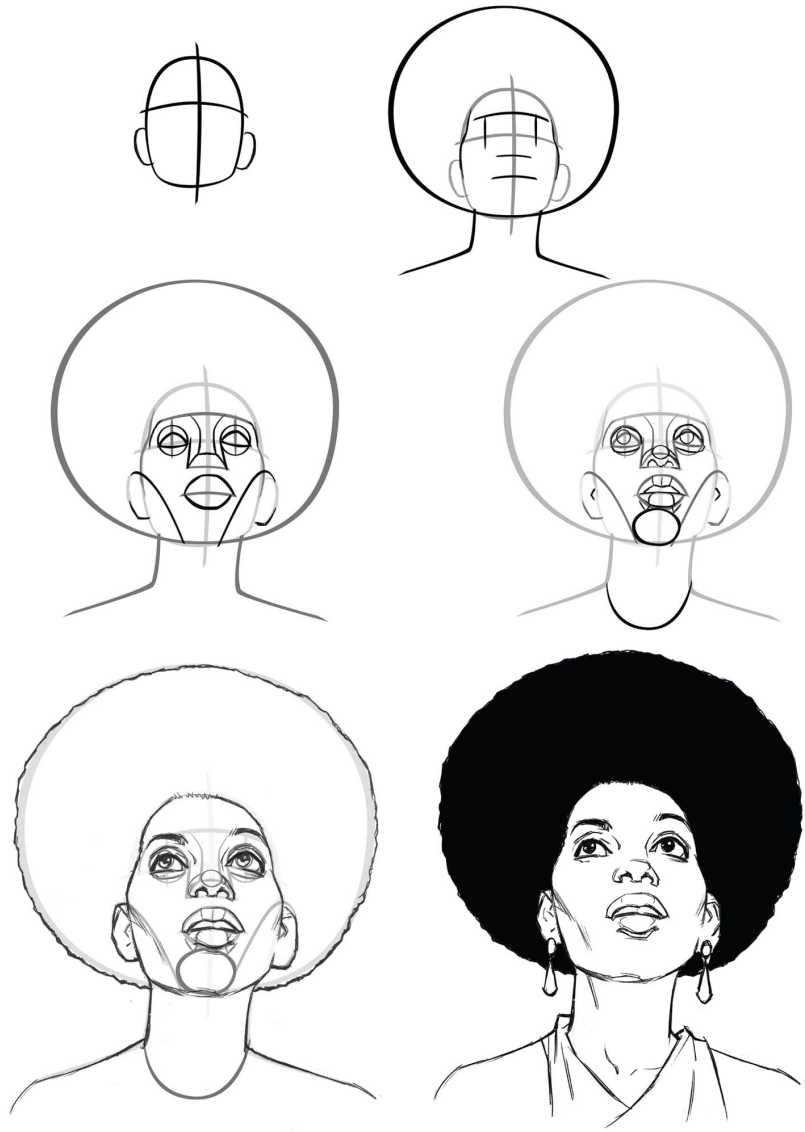
Create a still life of three simple objects like fruit or household objects and overlap one object in from of the other. As you draw, make each intersecting line thicker. Once complete, rearrange the objects by moving another object in front and another to the back and complete another line drawing, making sure to use thick lines at the new intersections.

FACES

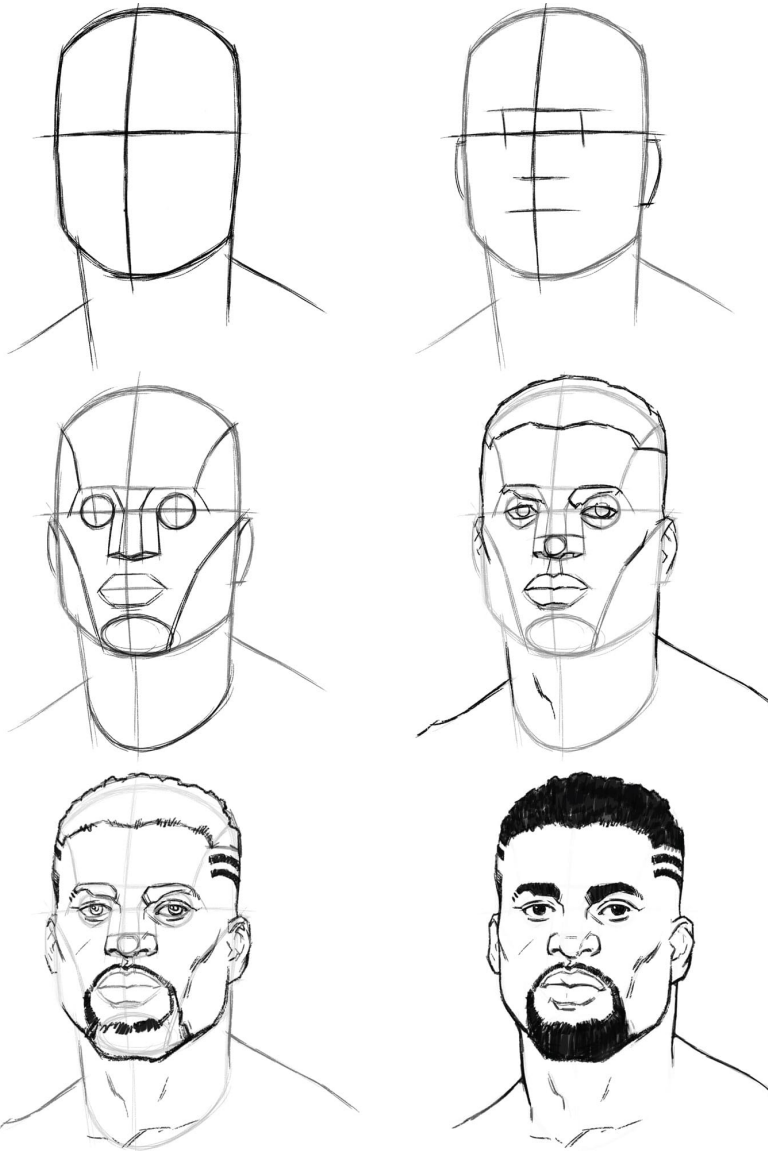
FACE, DOWN VIEW



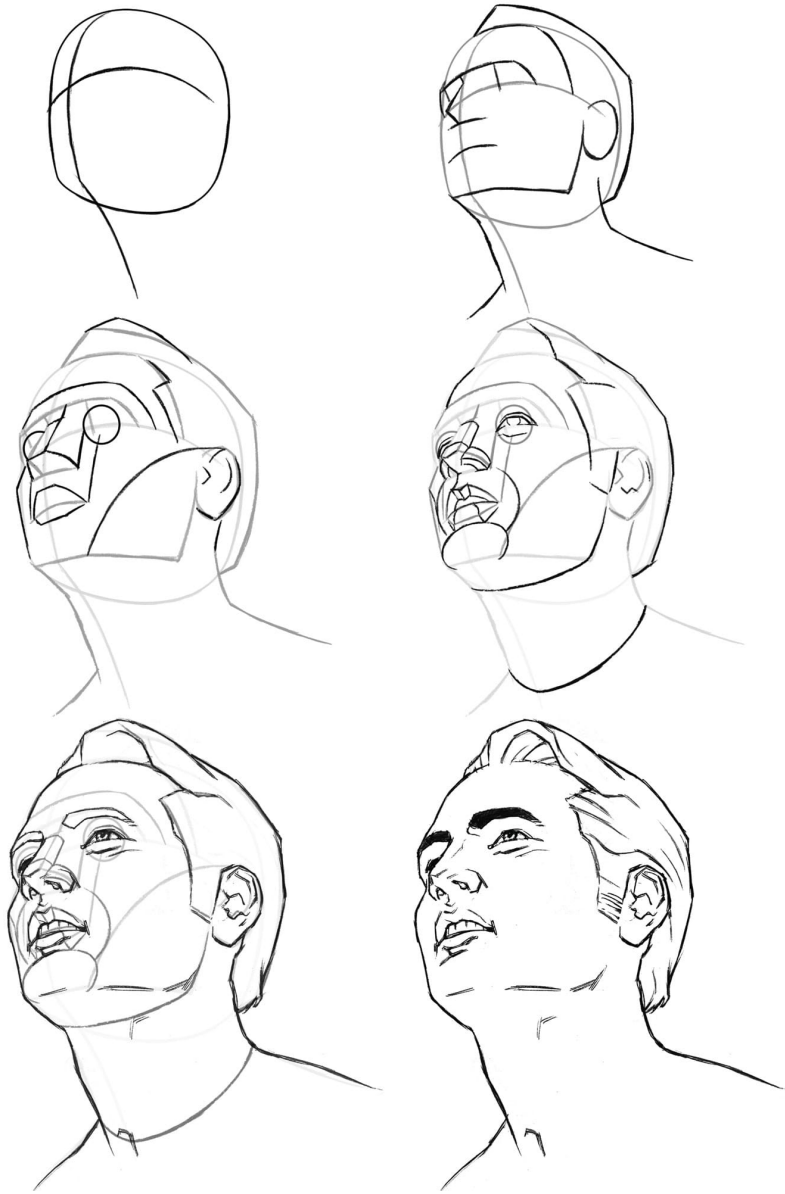
FACE, UP VIEW



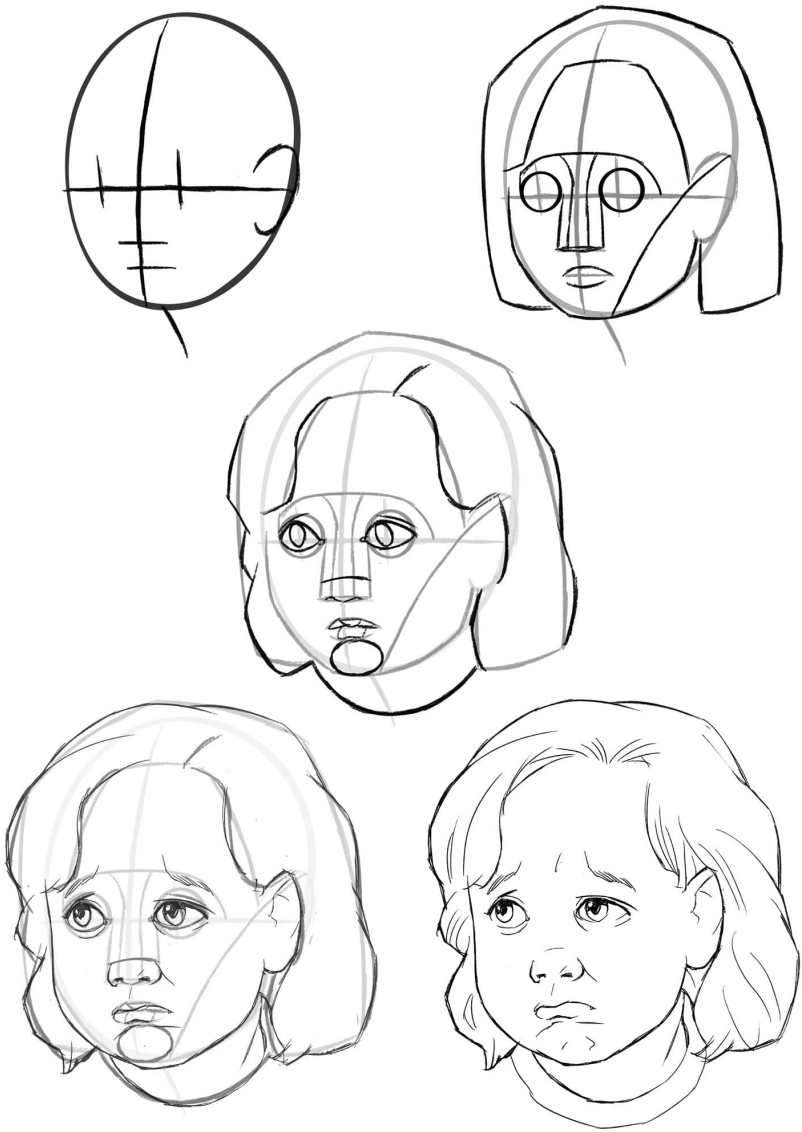
FACE, FRONT VIEW



FACE, UP VIEW

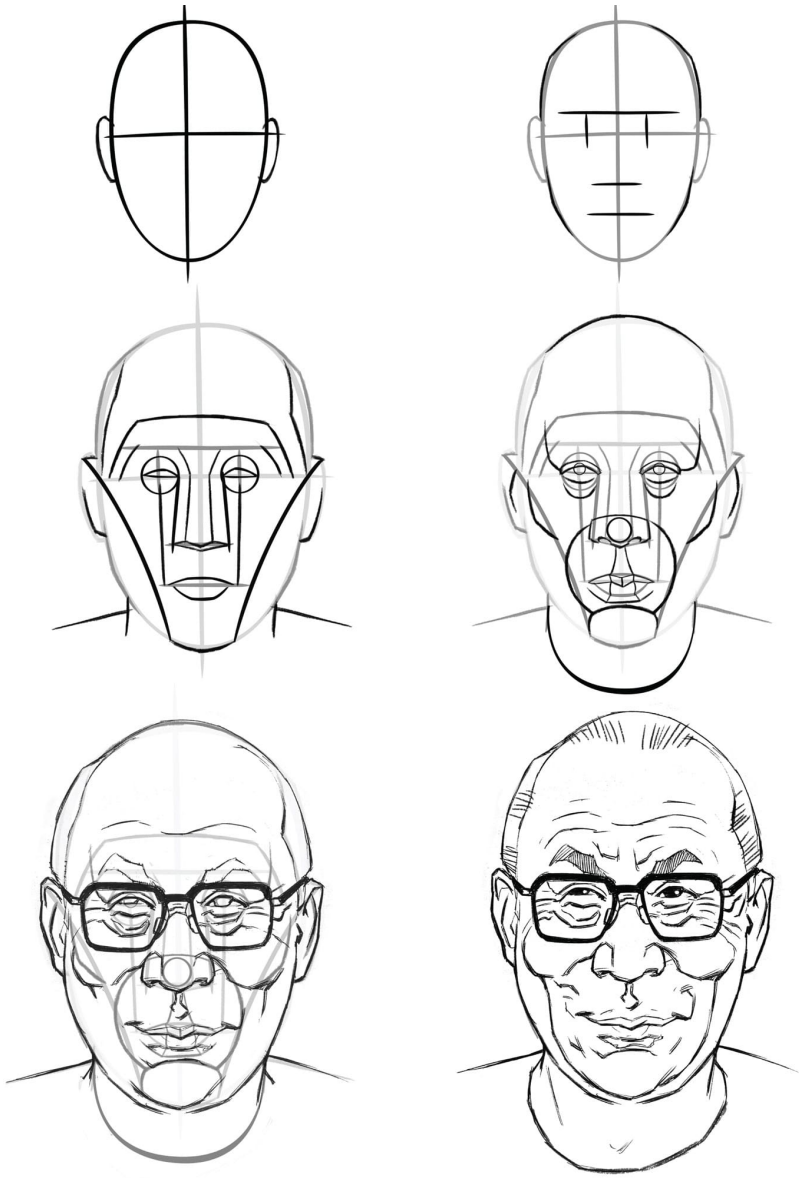


FACE, SAD EXPRESSION

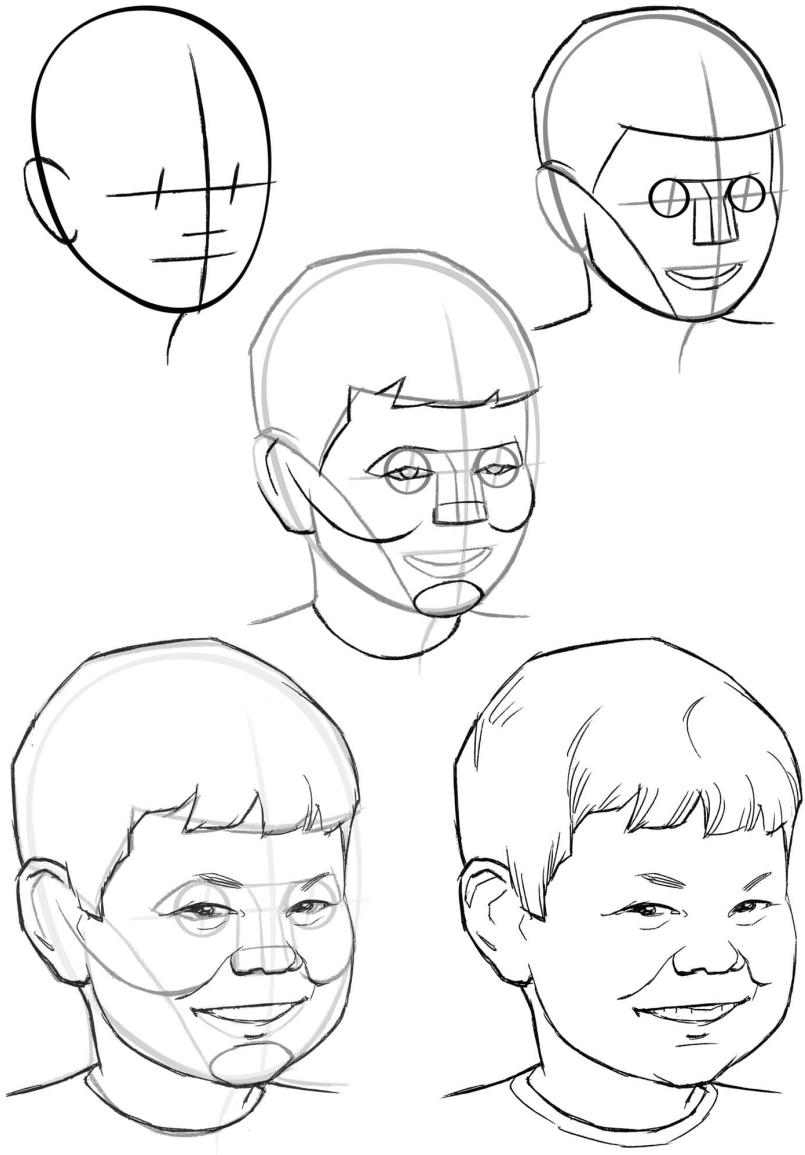


FACE, PIG-TAILS, DOWN VIEW

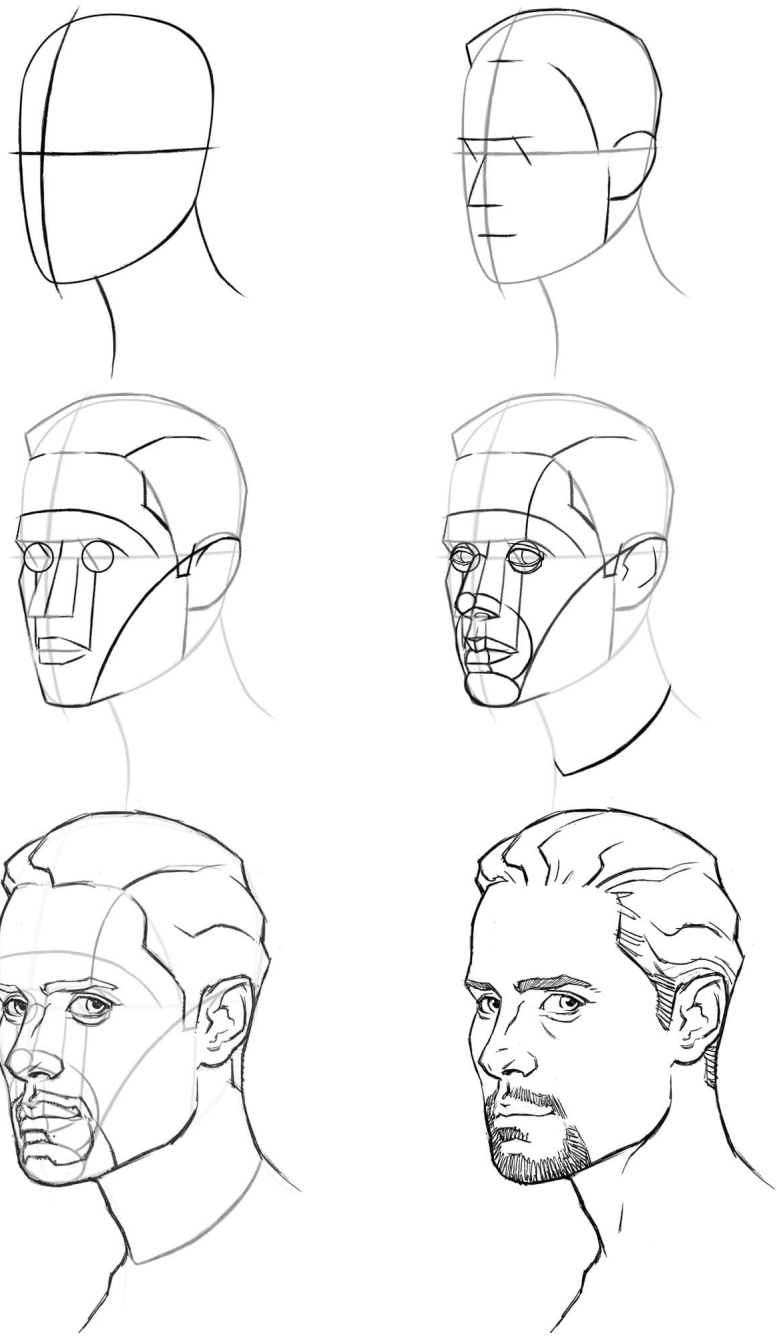
FACE, GLASSES, FRONT VIEW



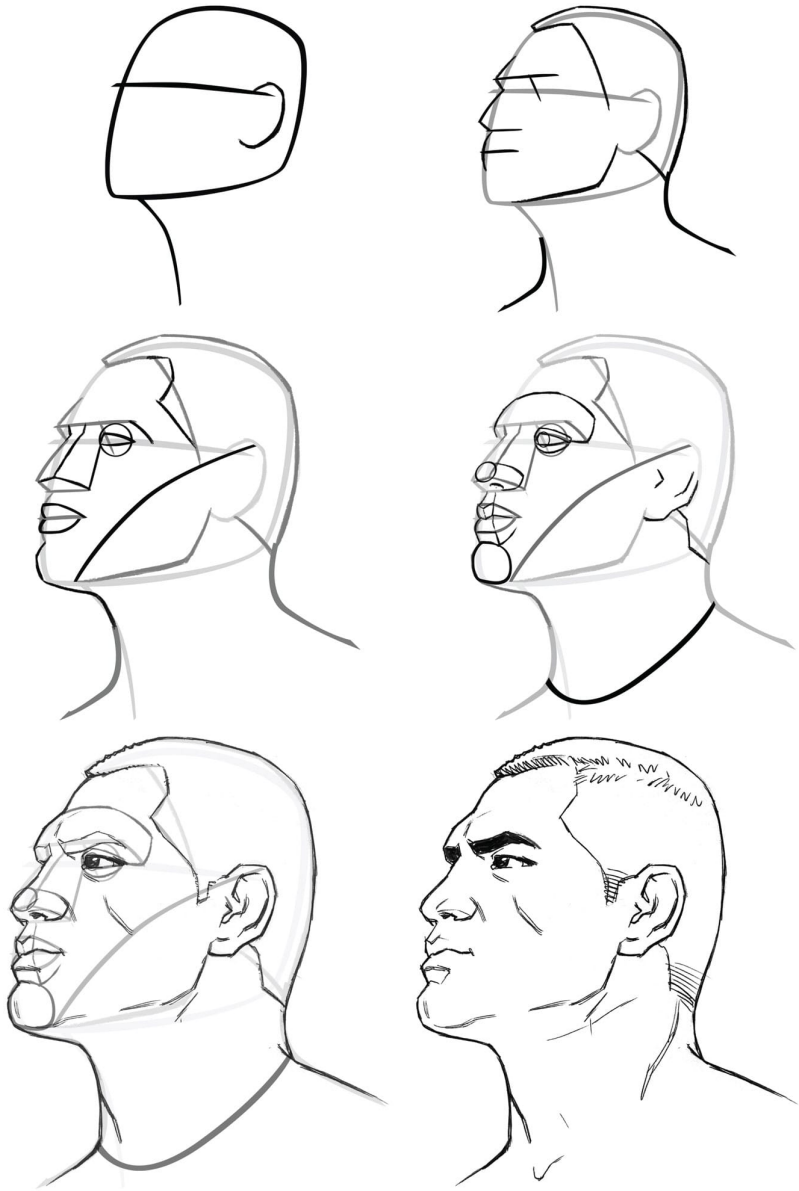
FACE, MISCHIEVOUS EXPRESSION



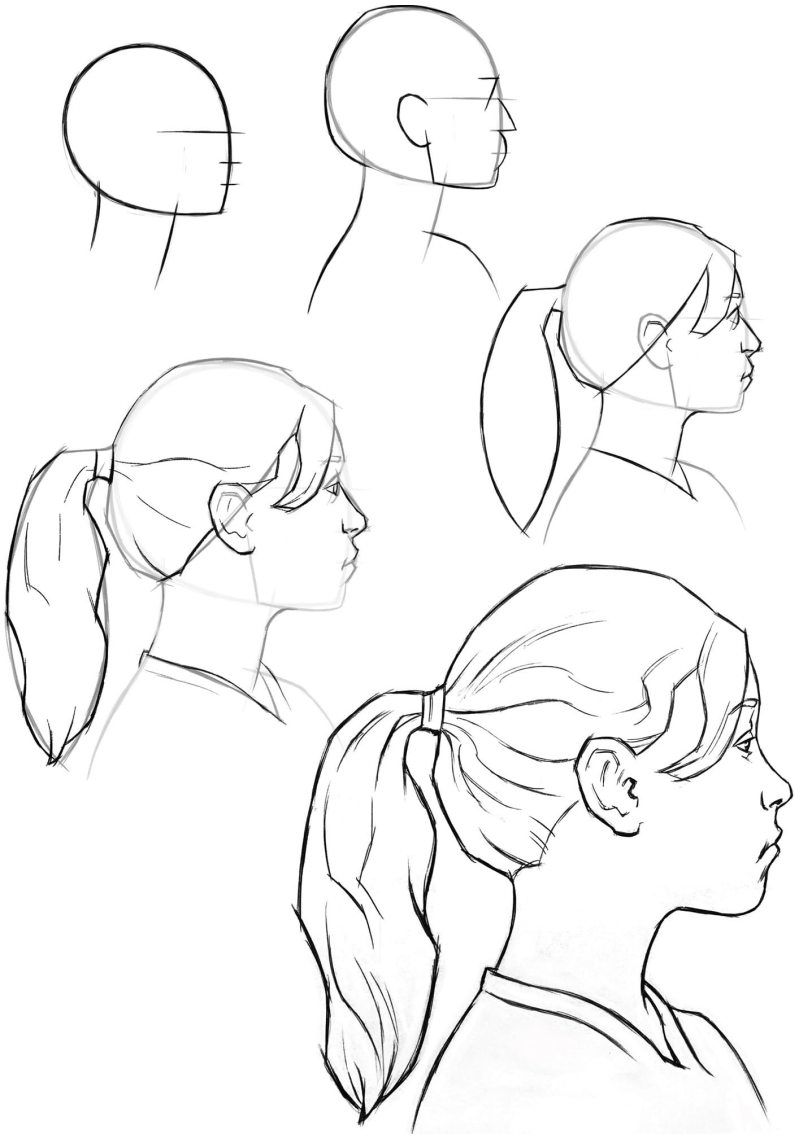
FACE, 3/4 VIEW



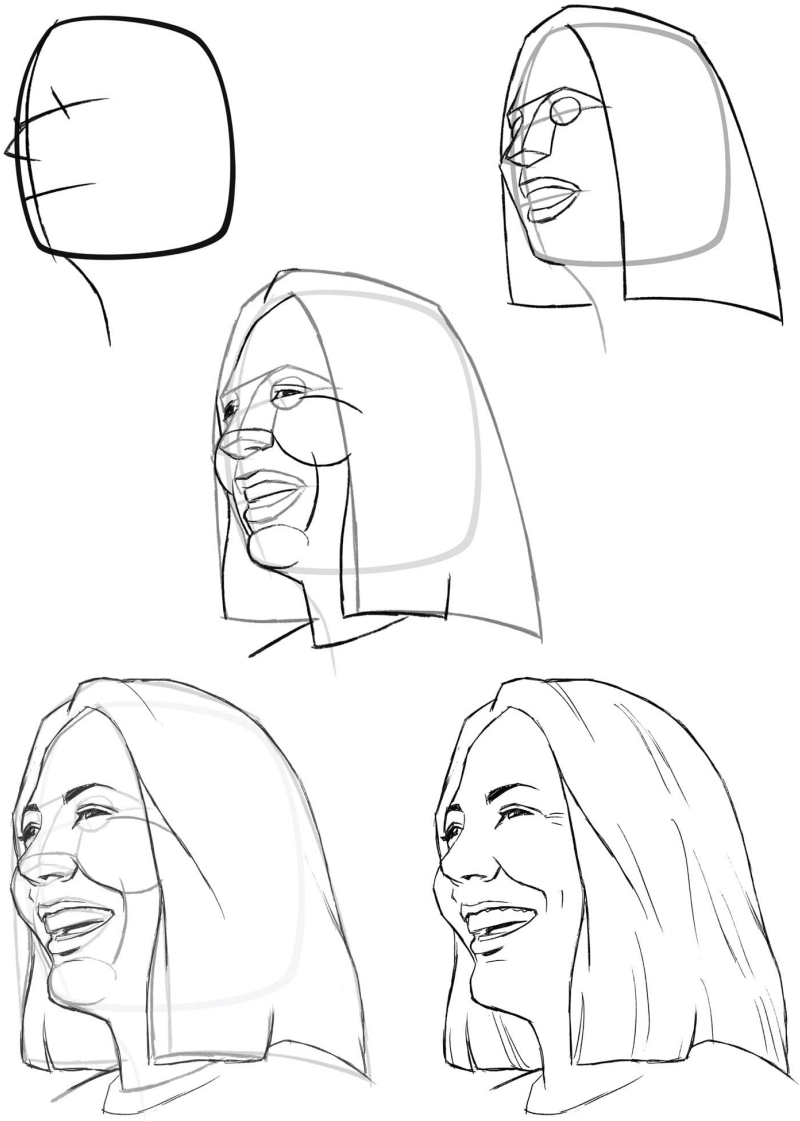
FACE, SIDE VIEW



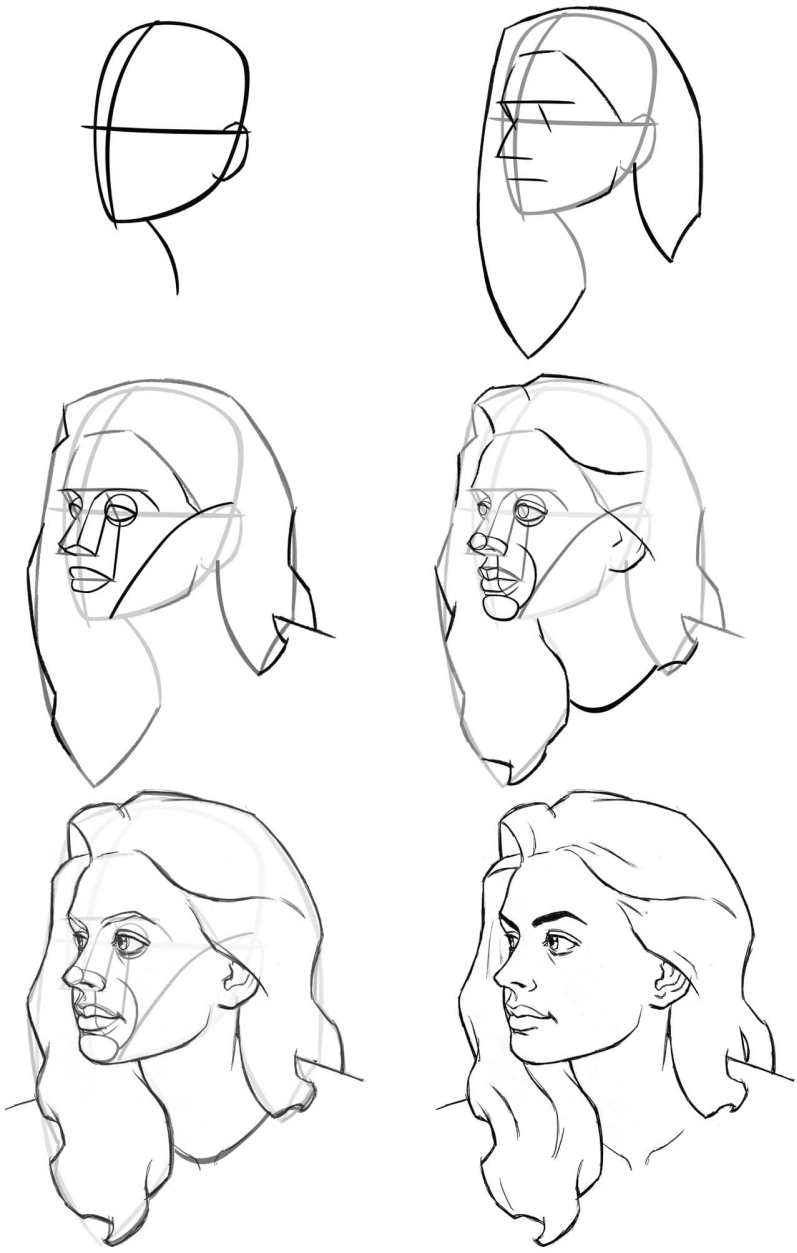
FACE IN PROFILE



FACE, EXPRESSION, LAUGHTER

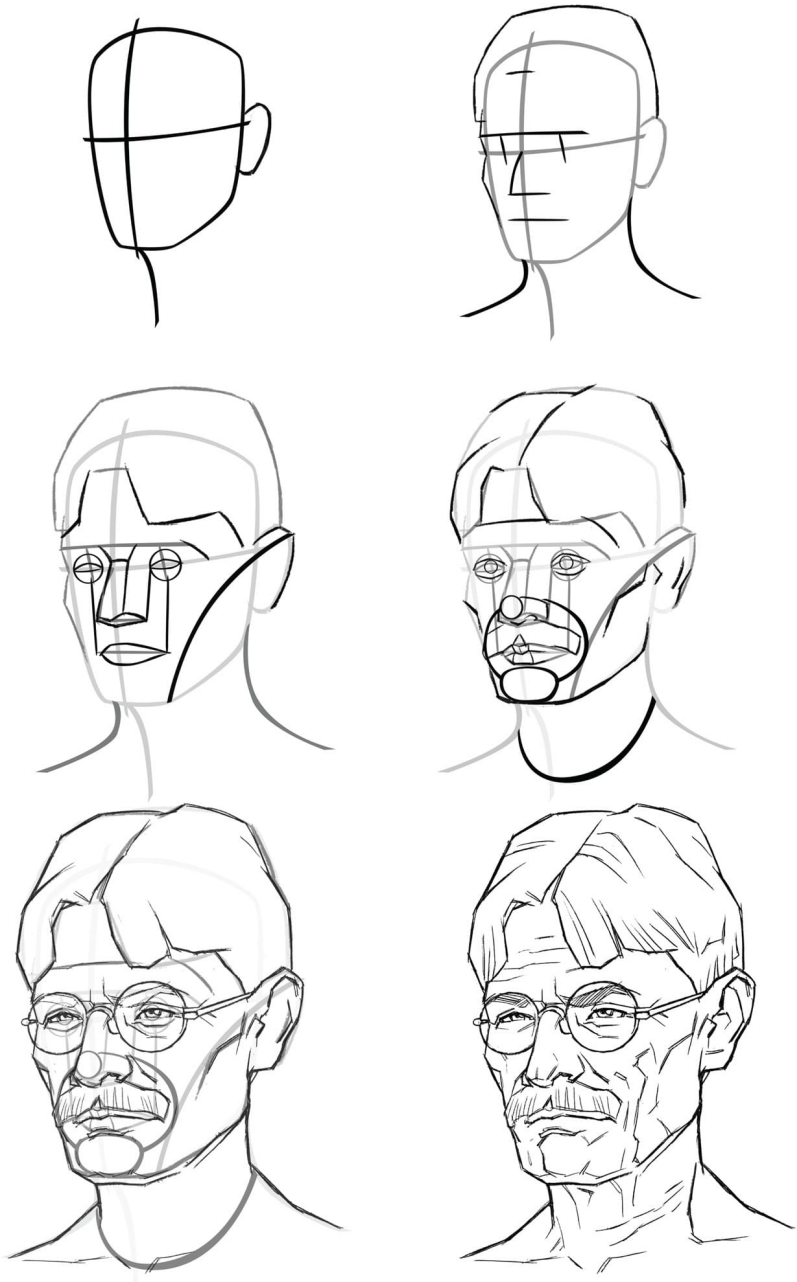


FACE, SIDE VIEW

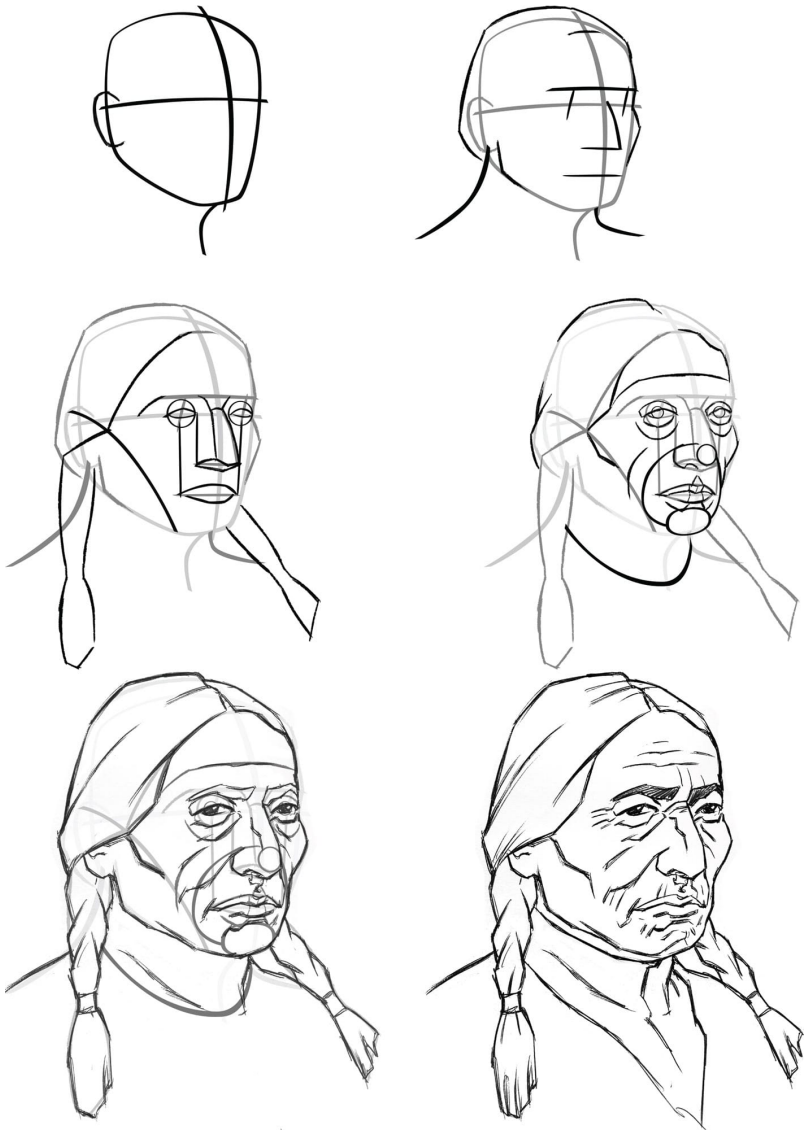


FACE, 3/4 VIEW

FACE, WITH GLASSES, 3/4 VIEW

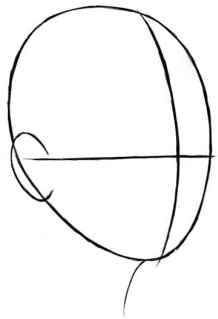


FACE, 3/4 VIEW

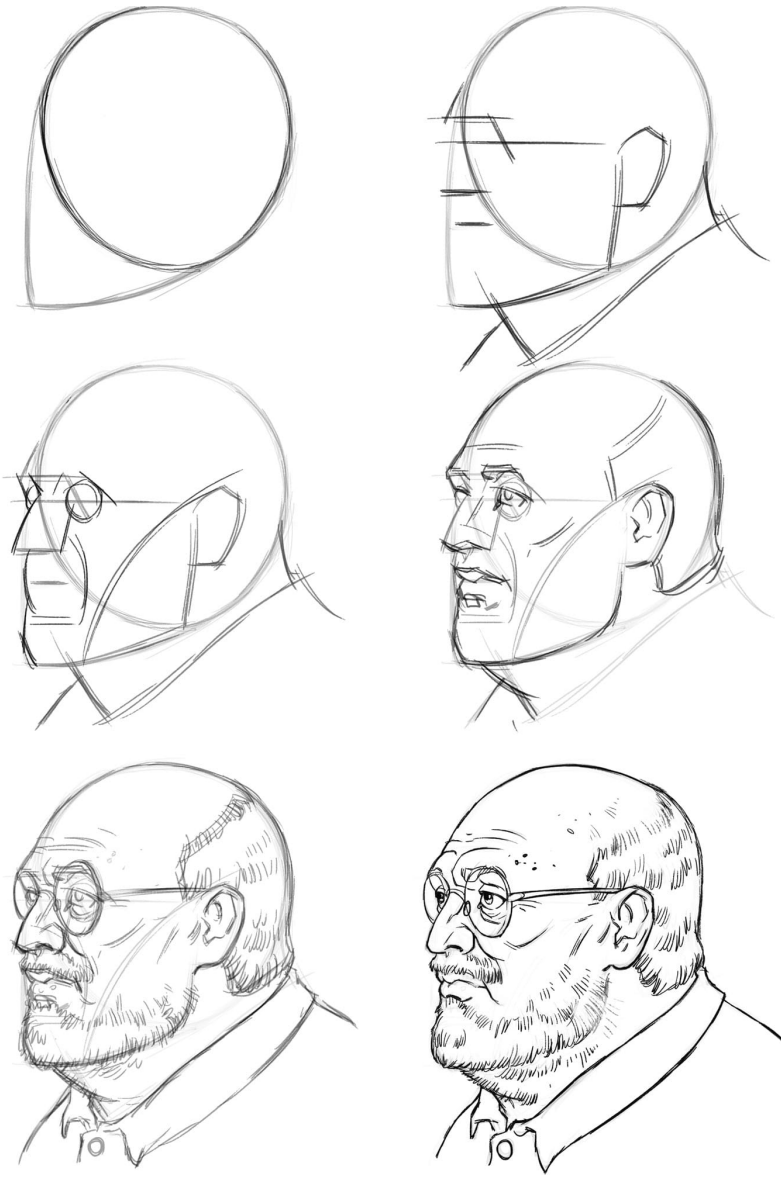


FACE, PIG-TAILS, UP VIEW

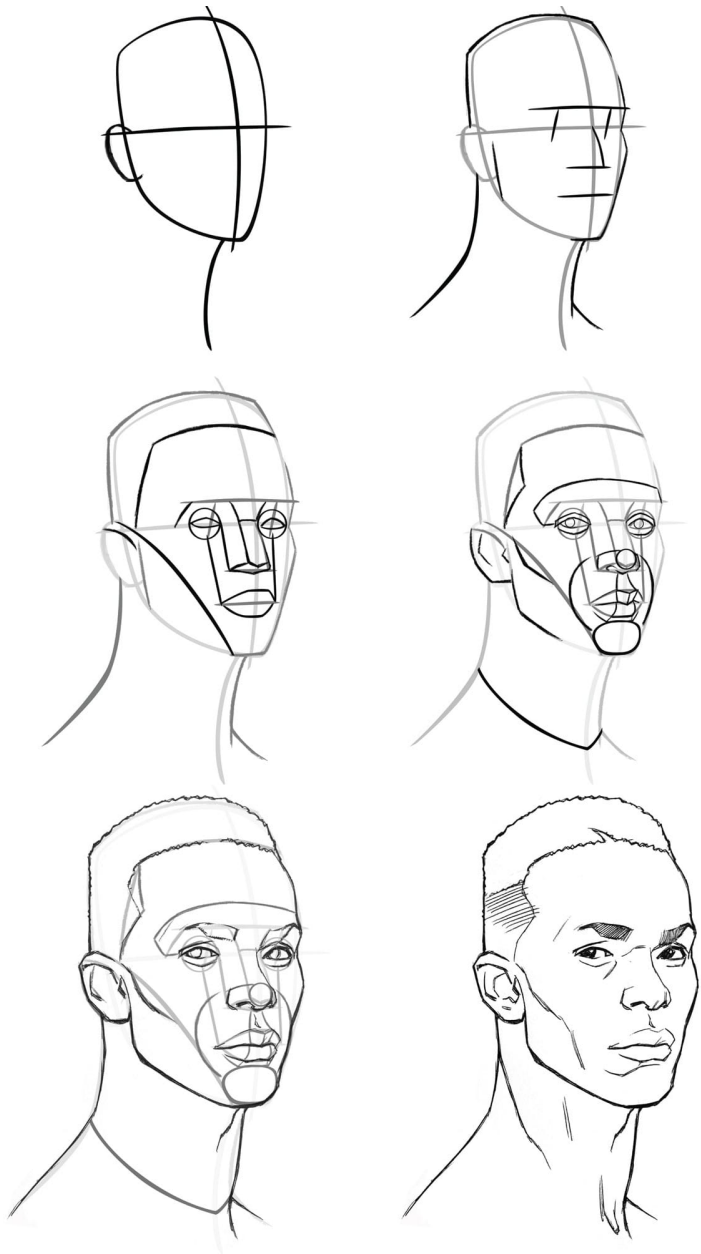
FACE, 3/4 VIEW



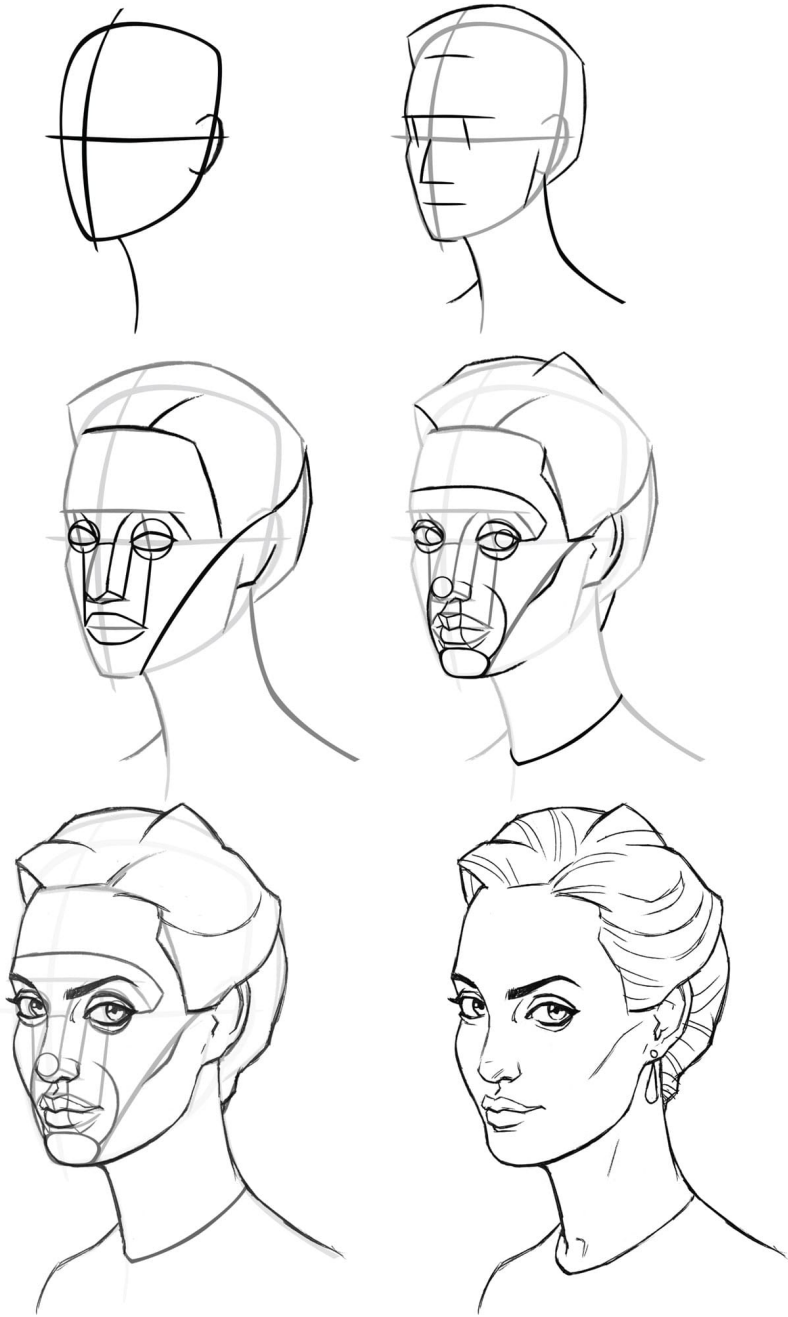
HEAD IN PROFILE, WITH GLASSES



FACE, 3/4 VIEW

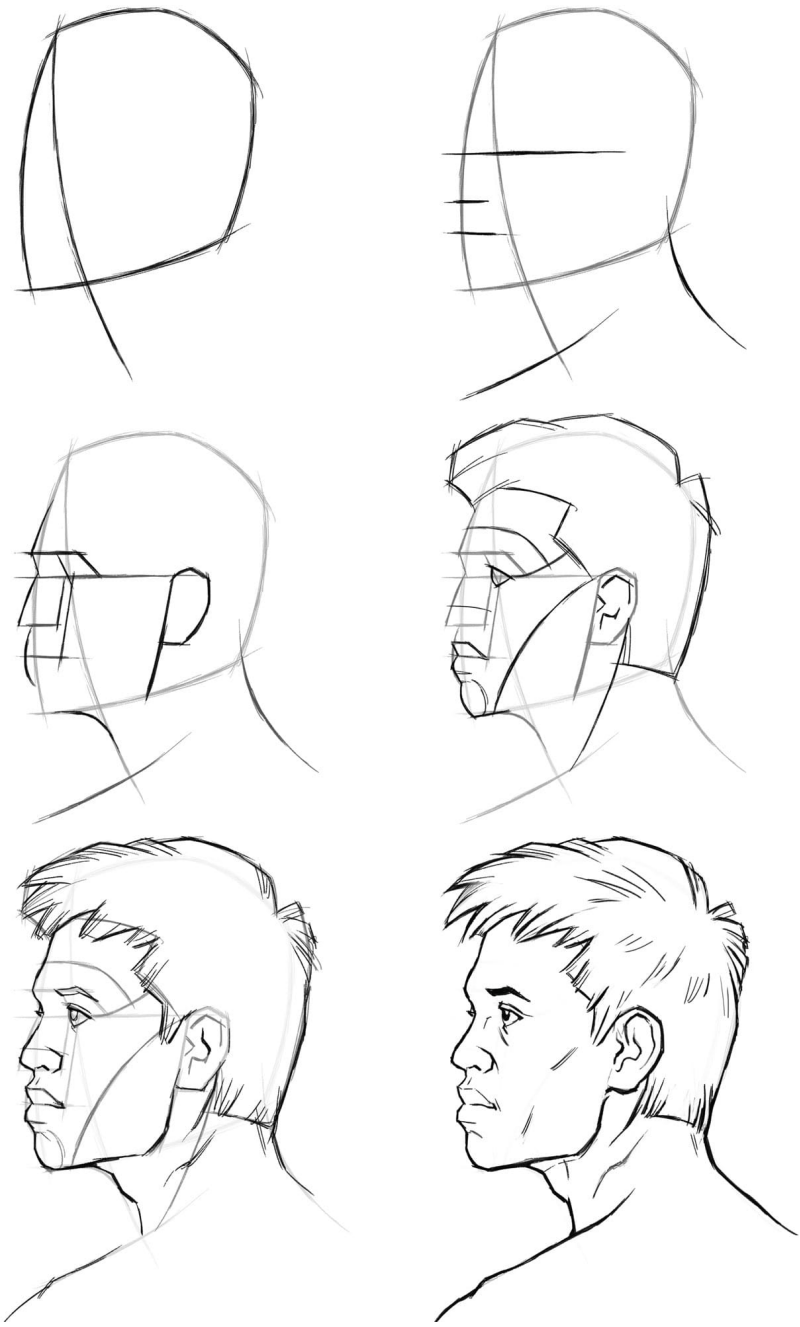


FACE, 3/4 VIEW

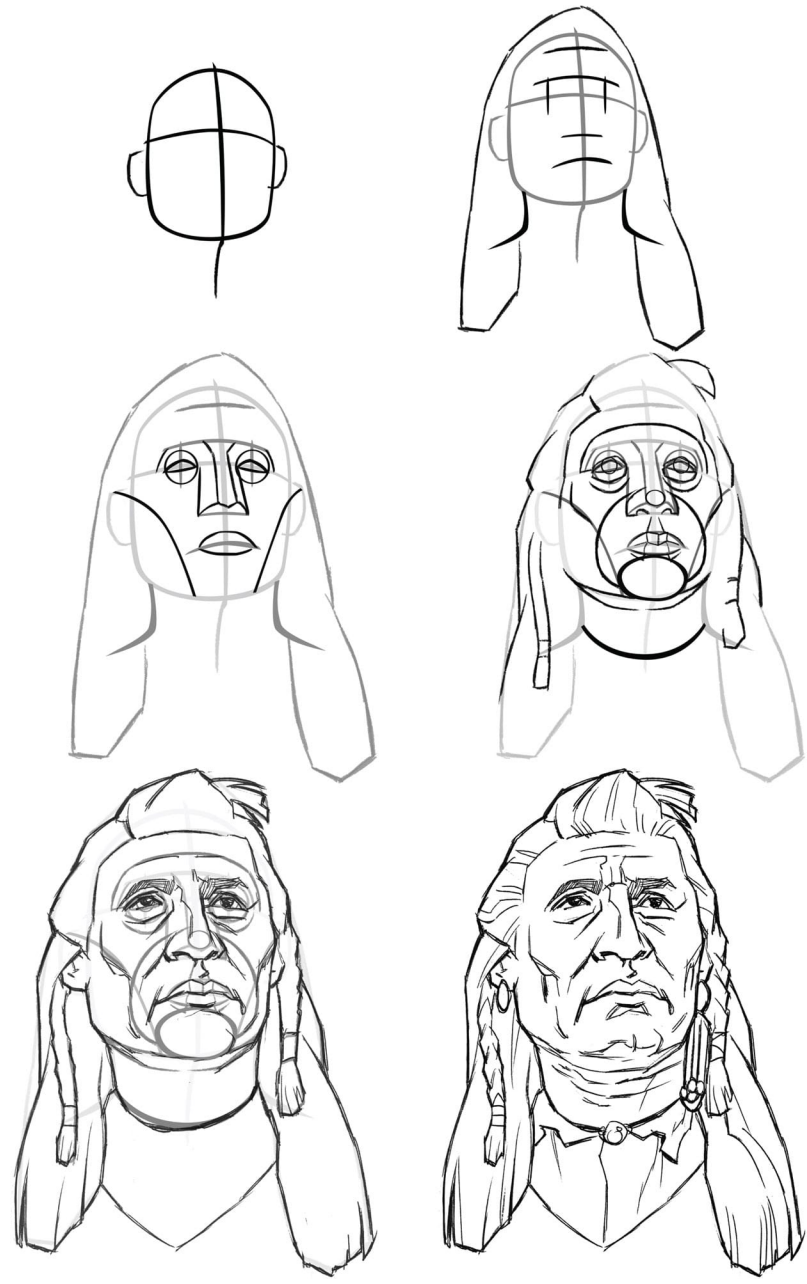


FACE, UP VIEW

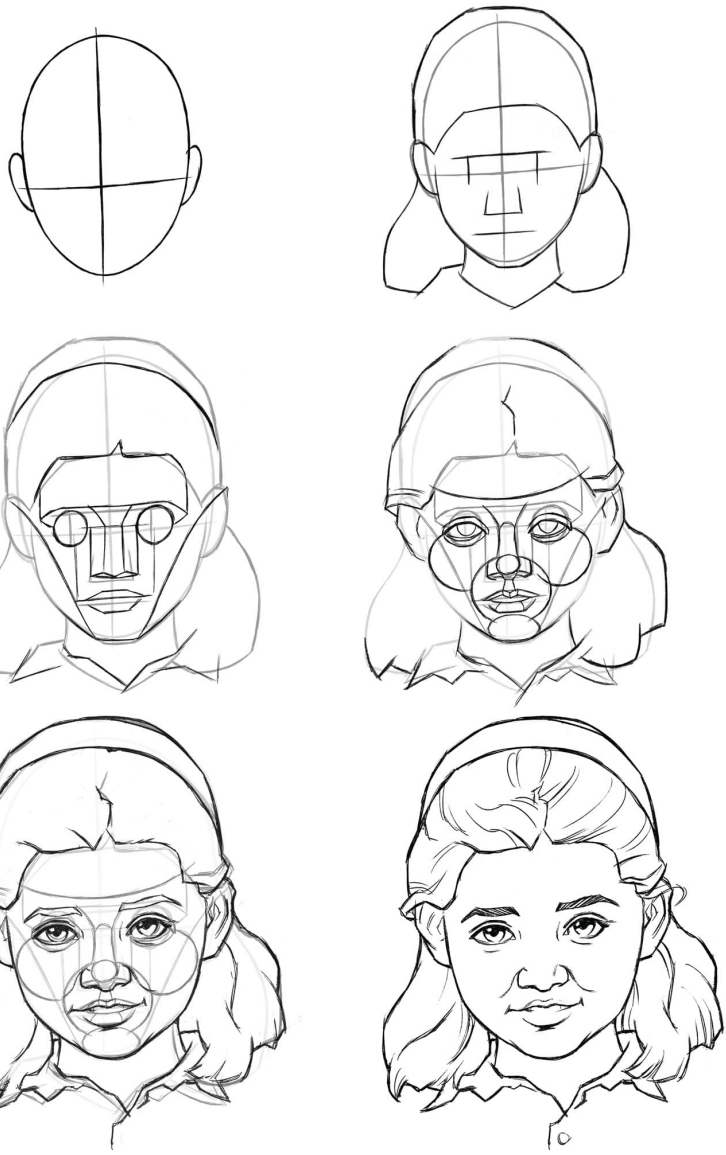
FACE IN PROFILE, SIDE VIEW



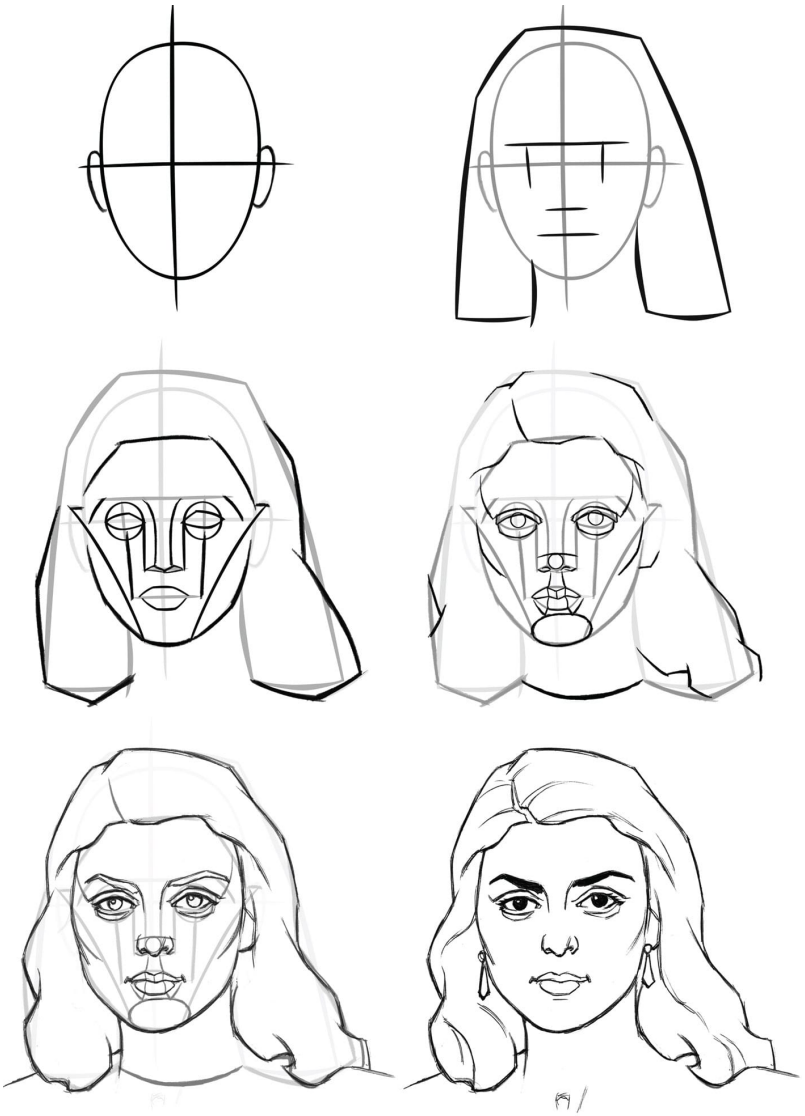
FACE, UP VIEW



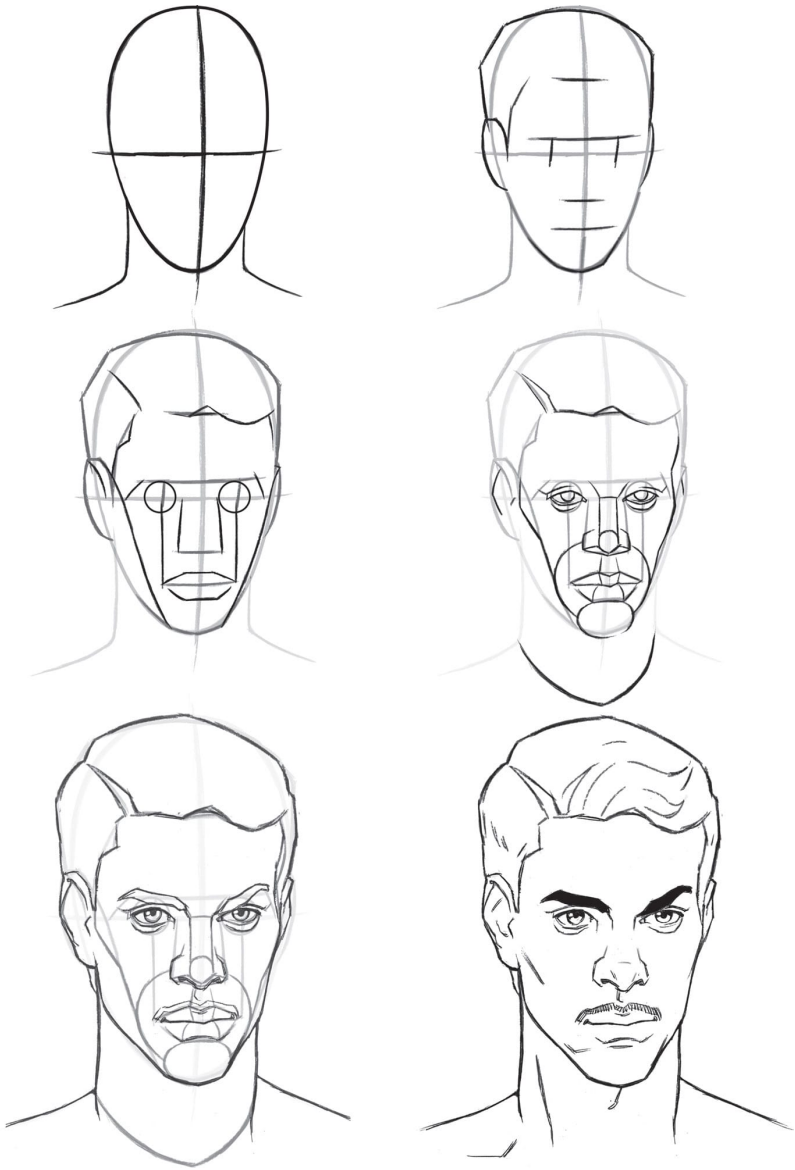
FACE, FRONT VIEW



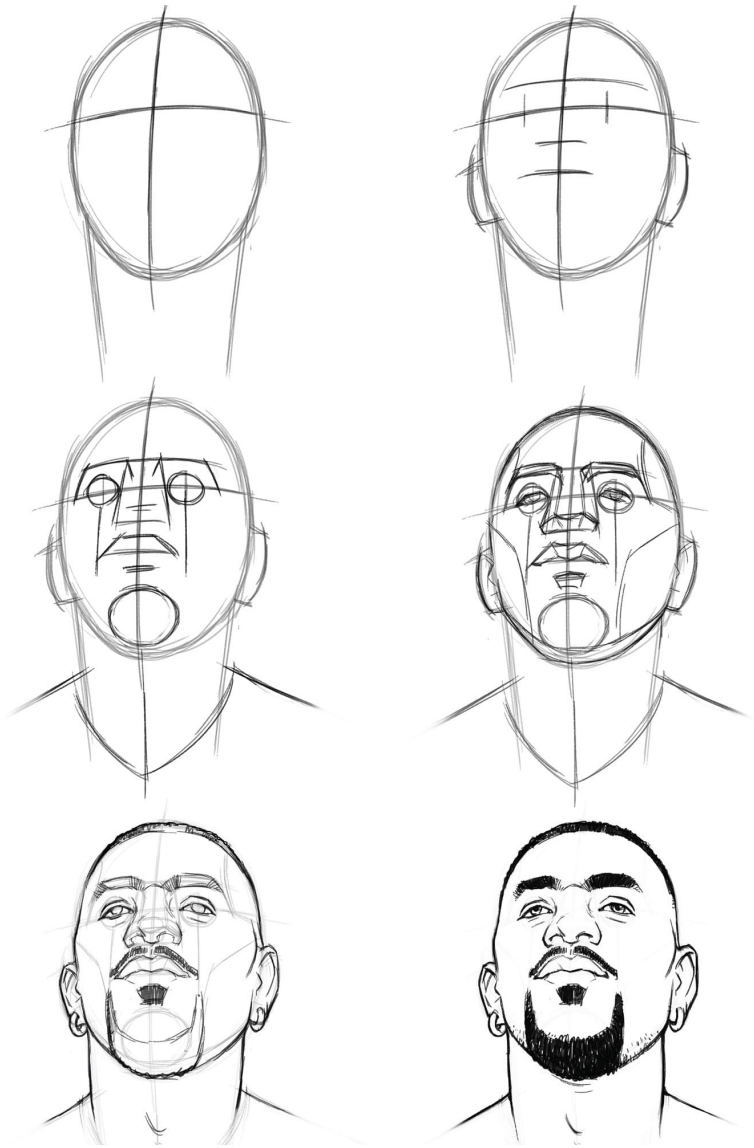
FACE, FRONT VIEW



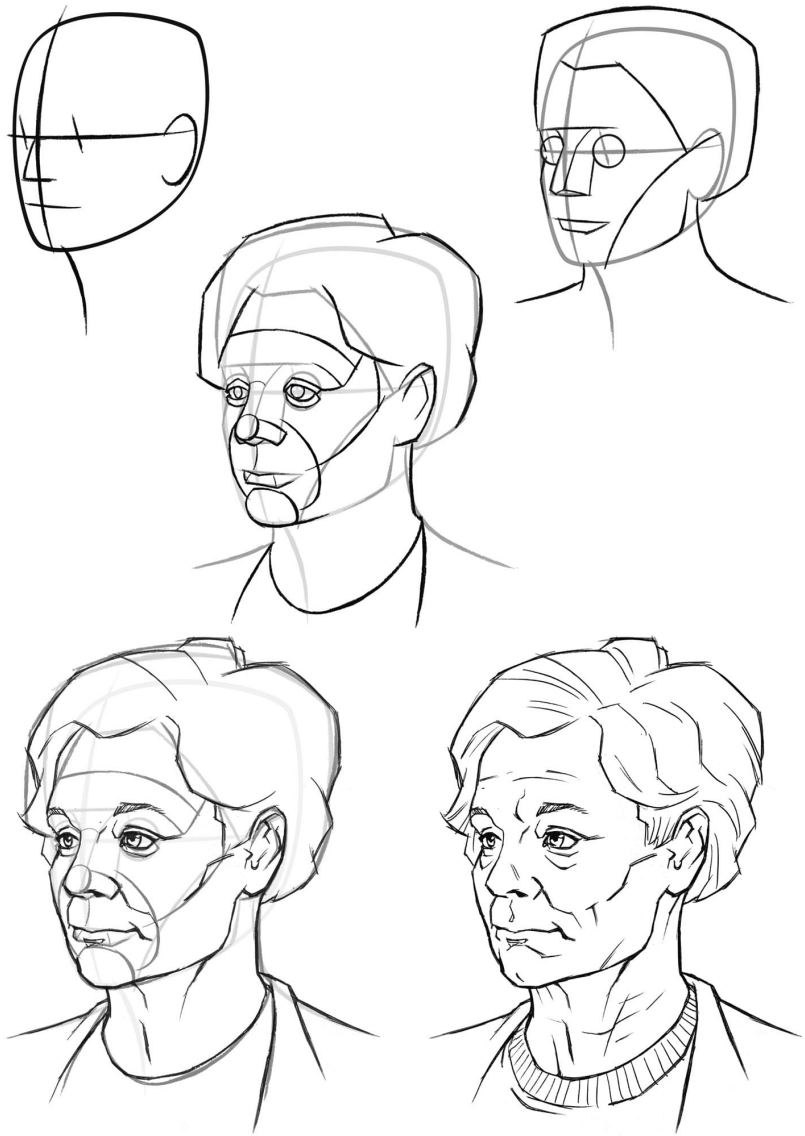
FACE, FRONT VIEW



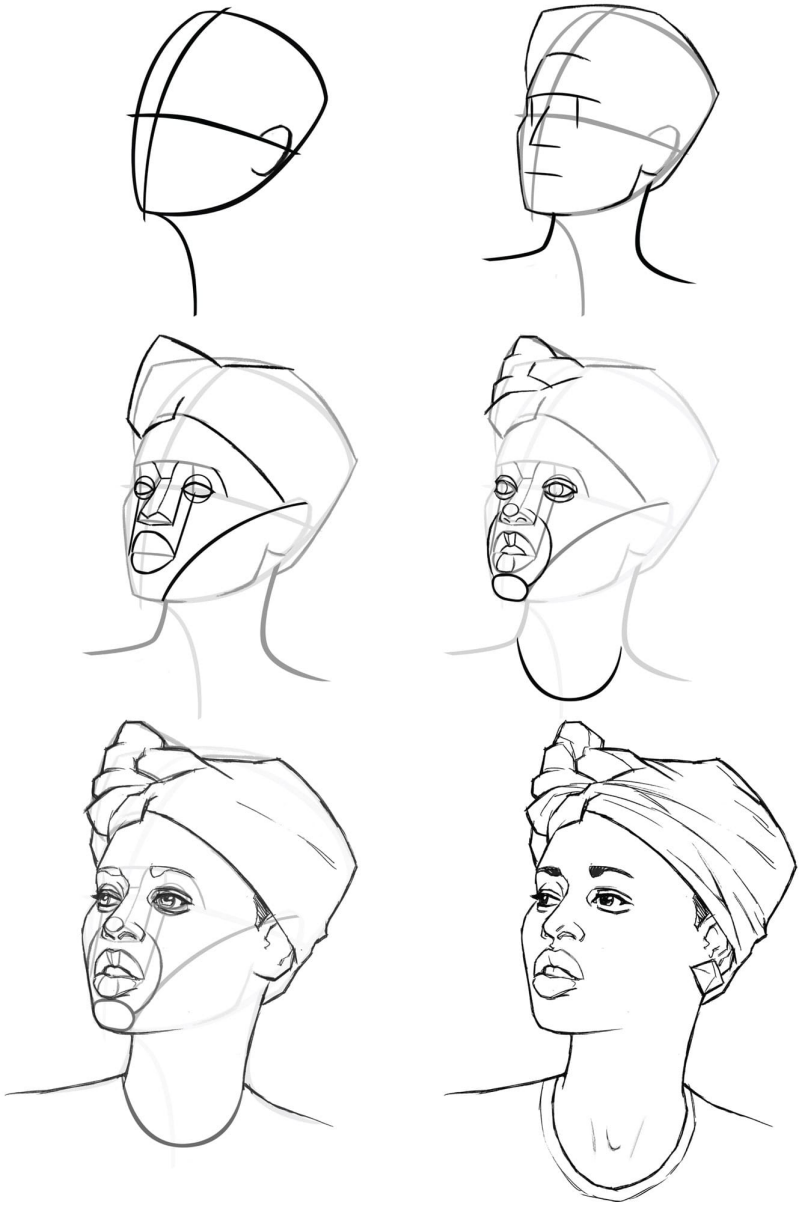
HEAD, UP VIEW



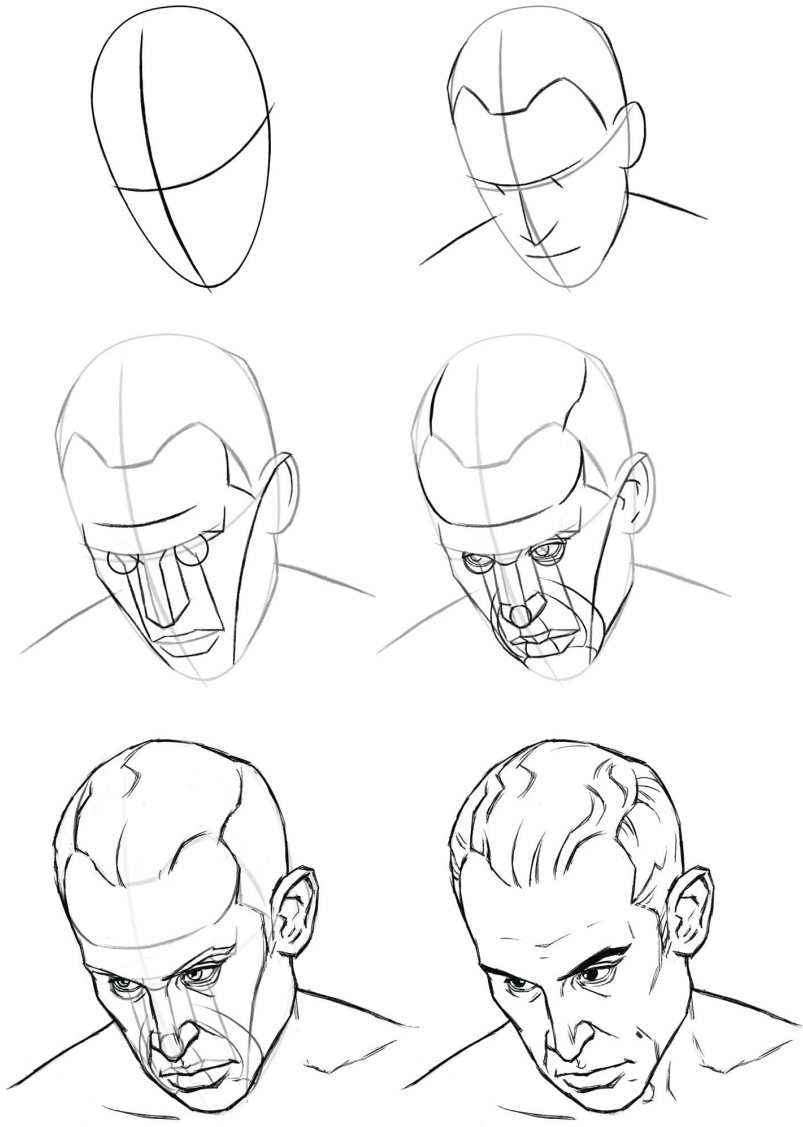
FACE, 3/4 VIEW



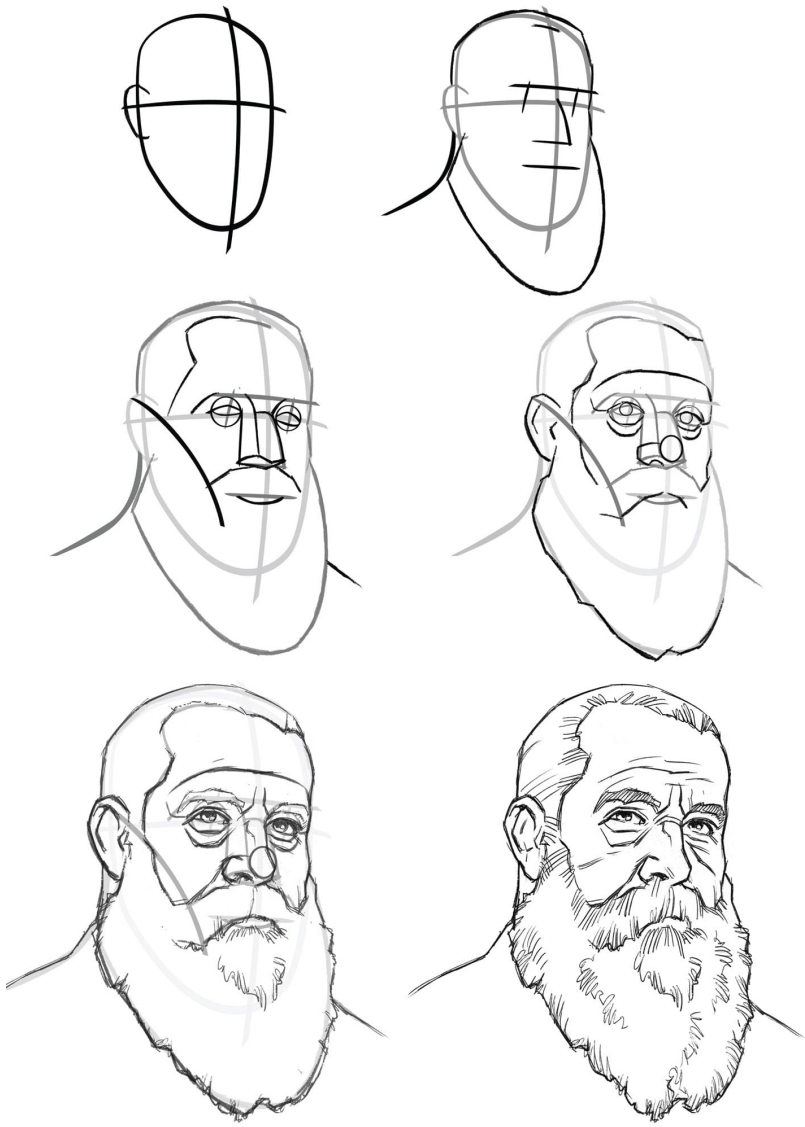
FACE, 3/4 VIEW



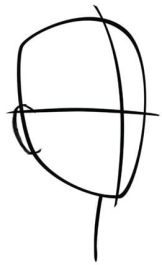
FACE, DOWN VIEW

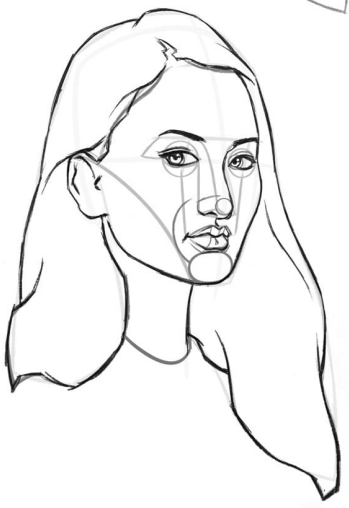


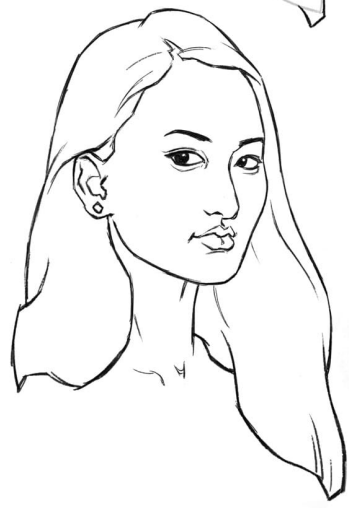
FACE WITH BEARD AND MUSTACHE, 3/4 VIEW



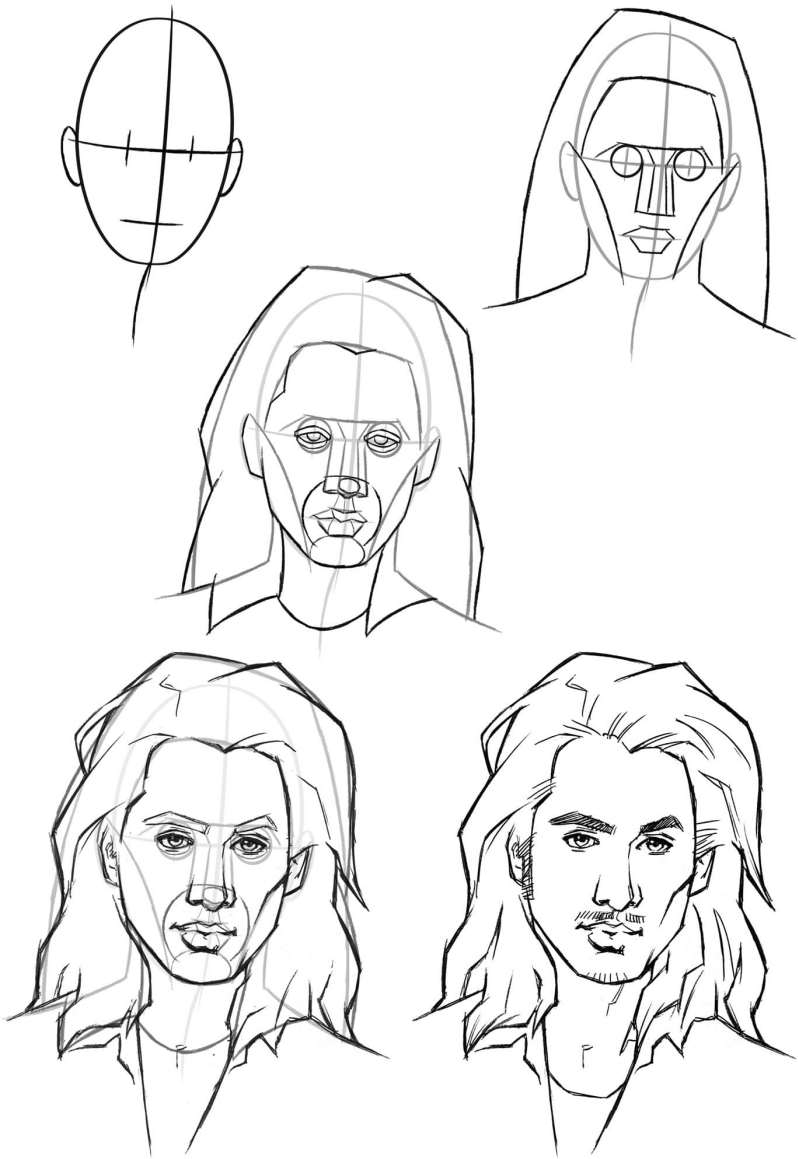
FACE, FEMALE, LONG HAIR, 3/4 VIEW





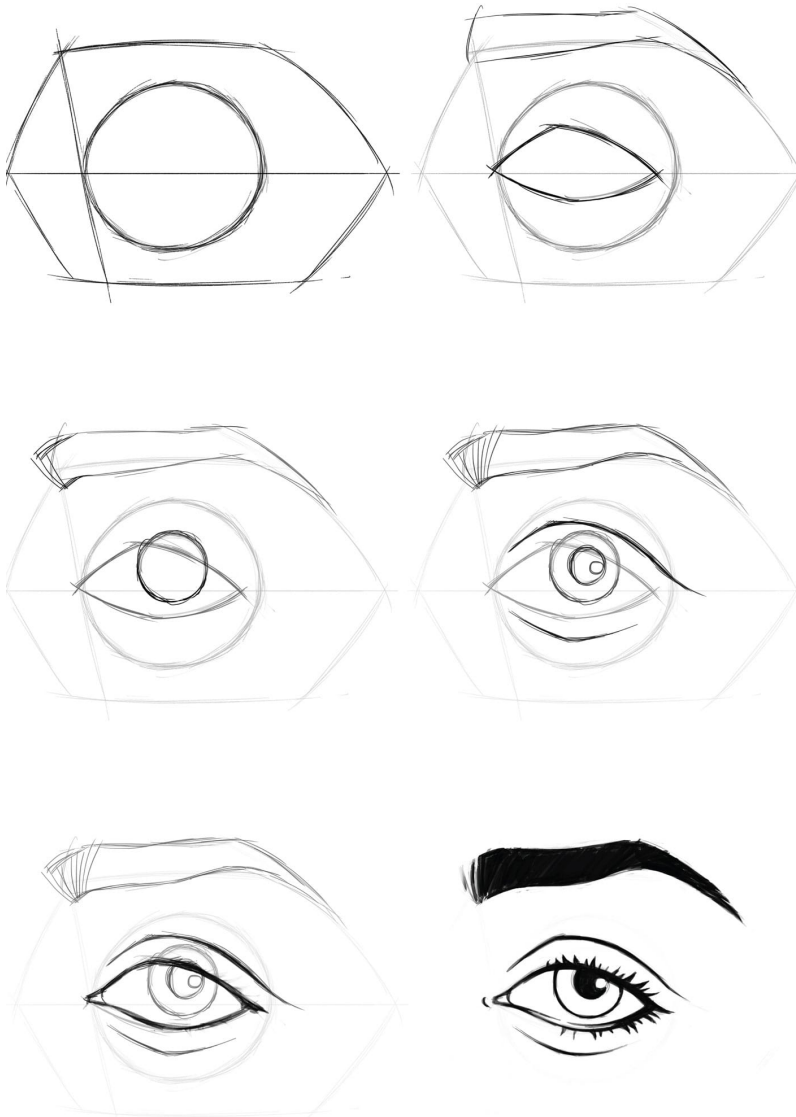


FACE, FRONT VIEW

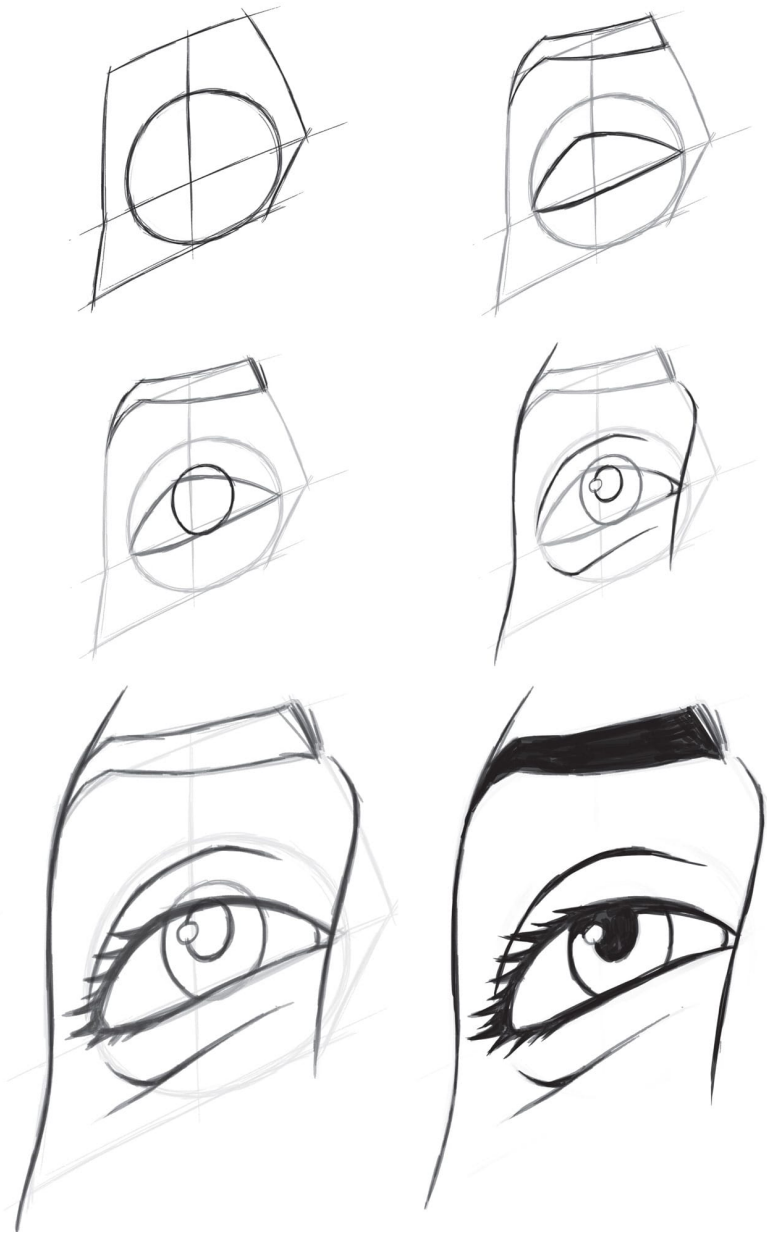


FEATURES

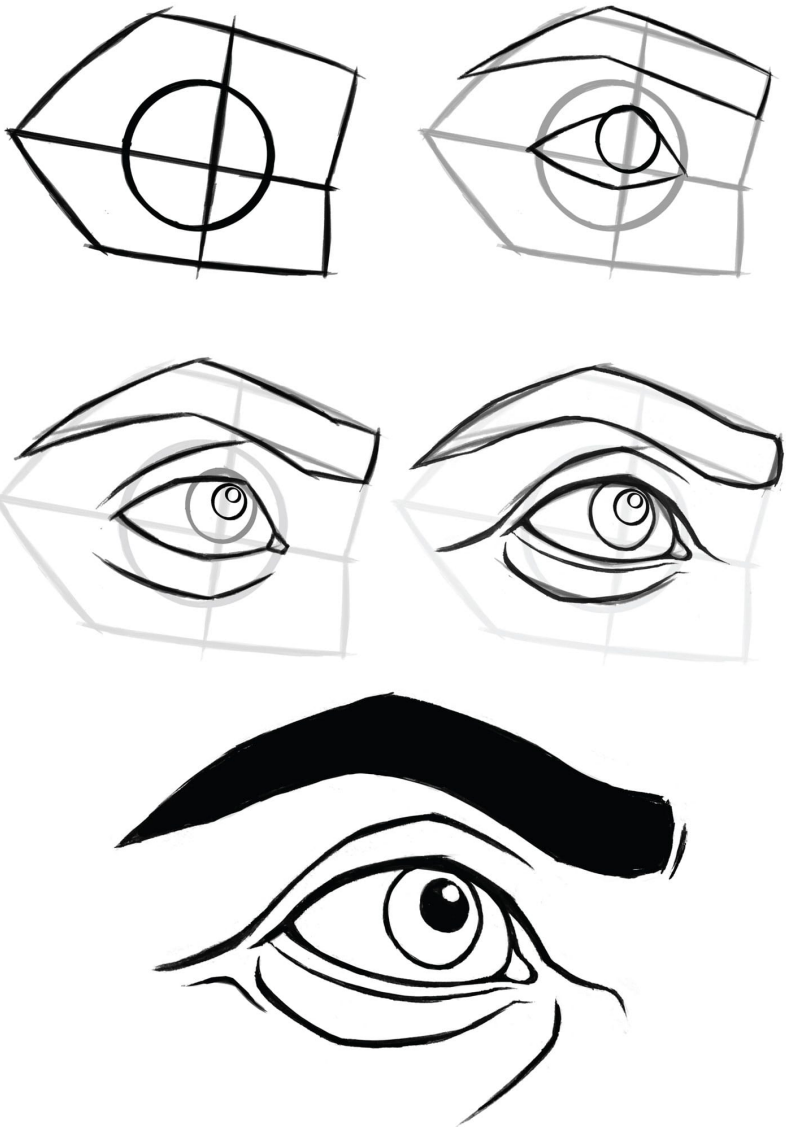
LEFT EYE AND BROW, FRONT VIEW



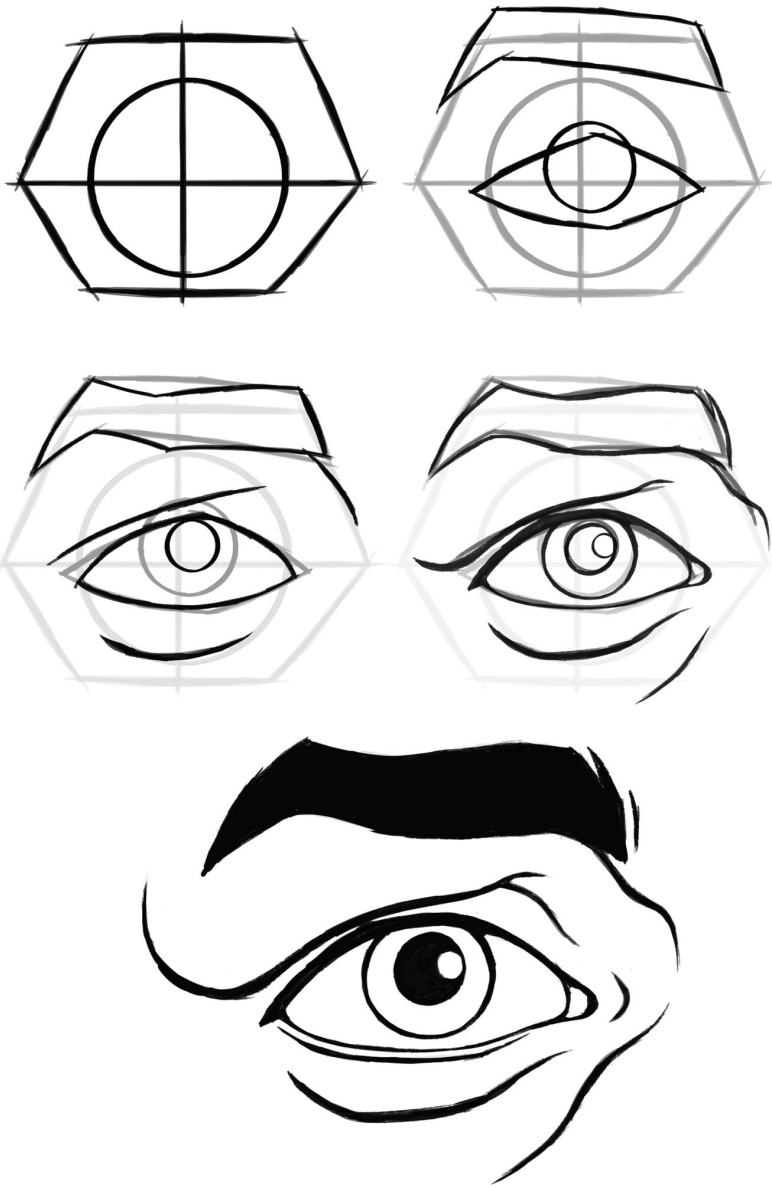
RIGHT EYE AND BROW, 3/4 UP VIEW



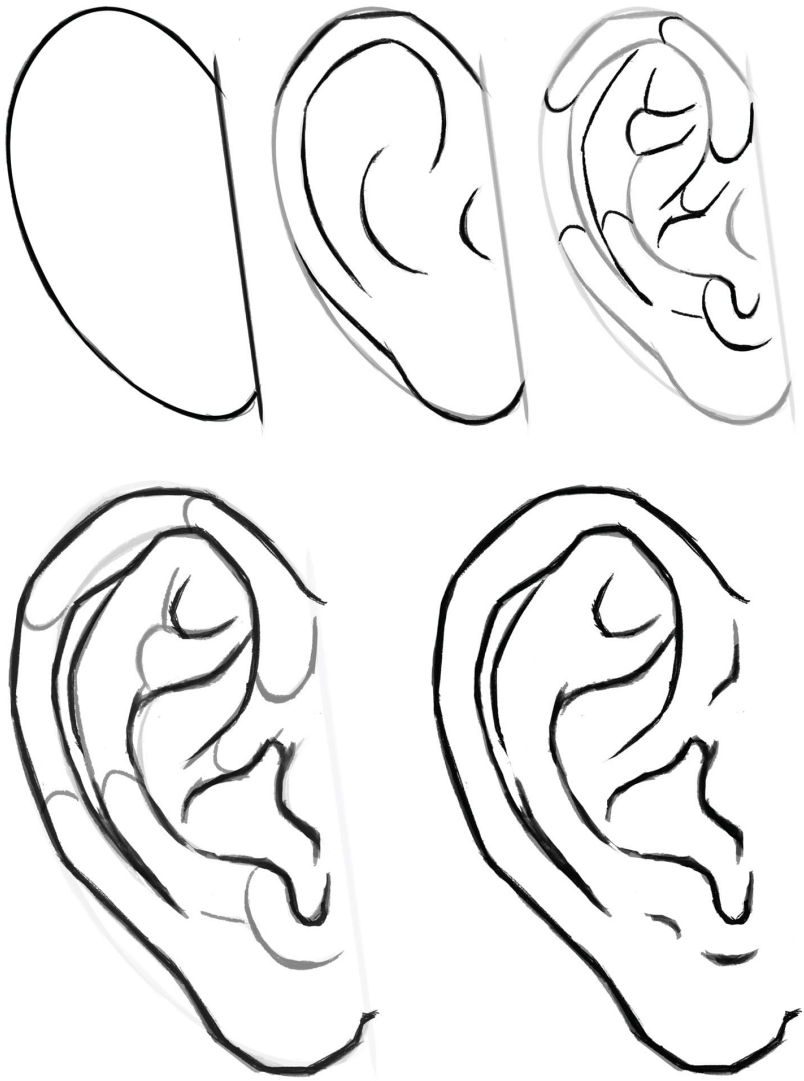
EYE AND BROW, 3/4 UP VIEW



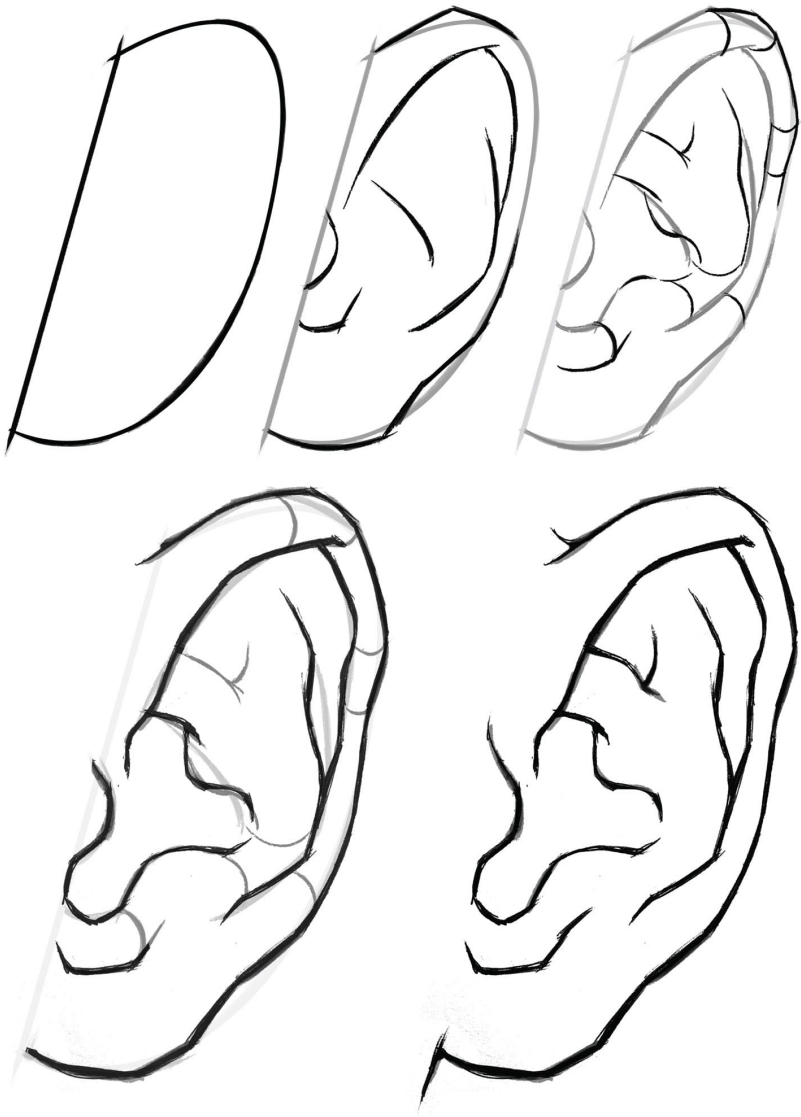
EYE AND BROW, FRONT VIEW



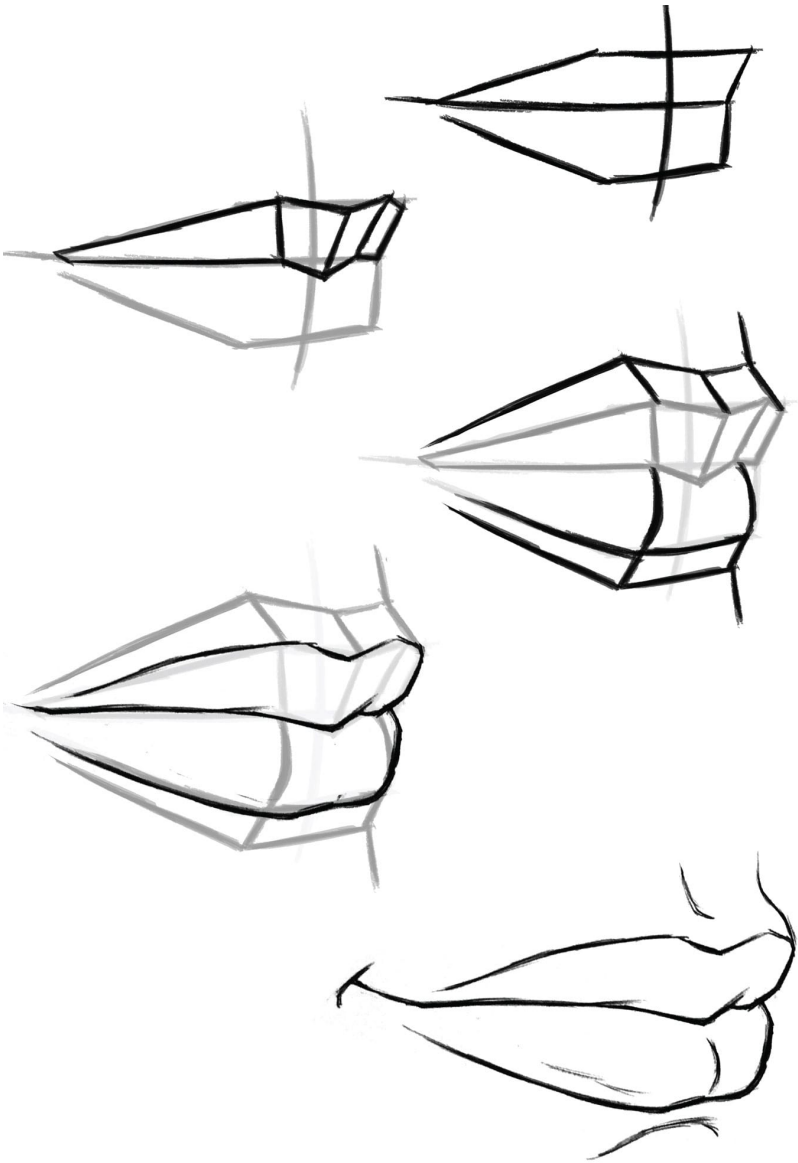
EAR, SIDE VIEW



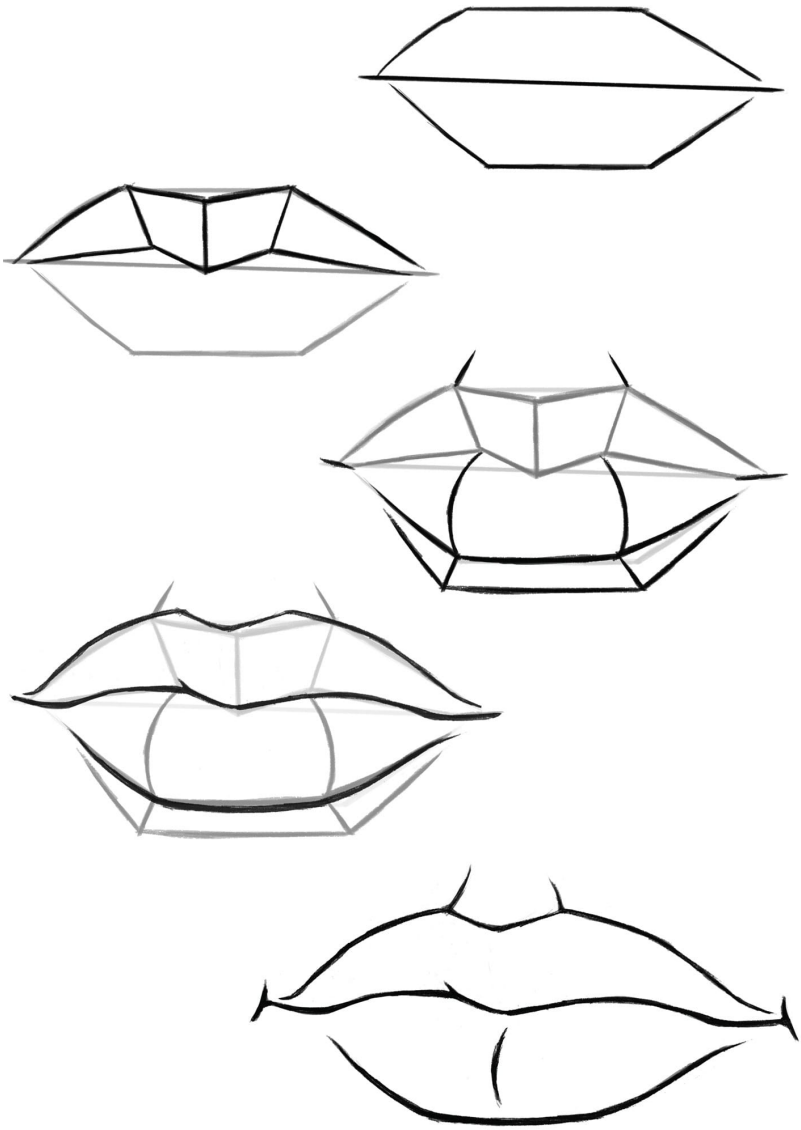
EAR, 3/4 VIEW



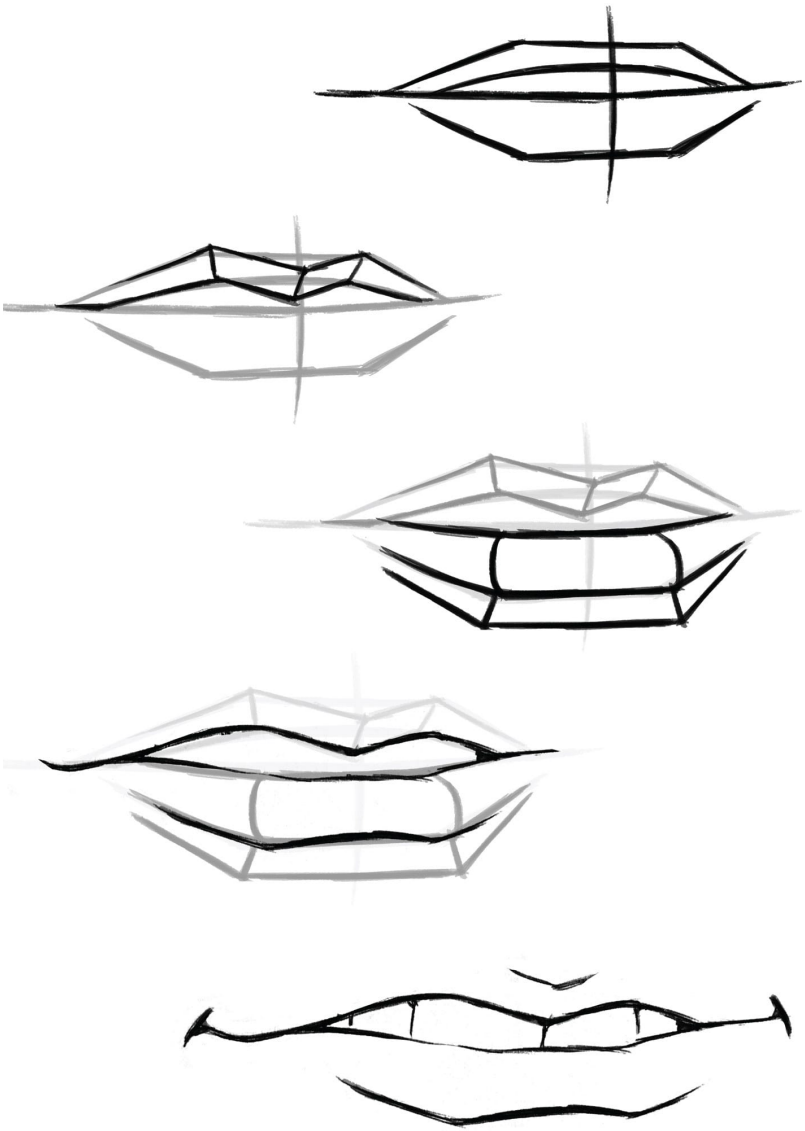
MOUTH, 3/4 VIEW



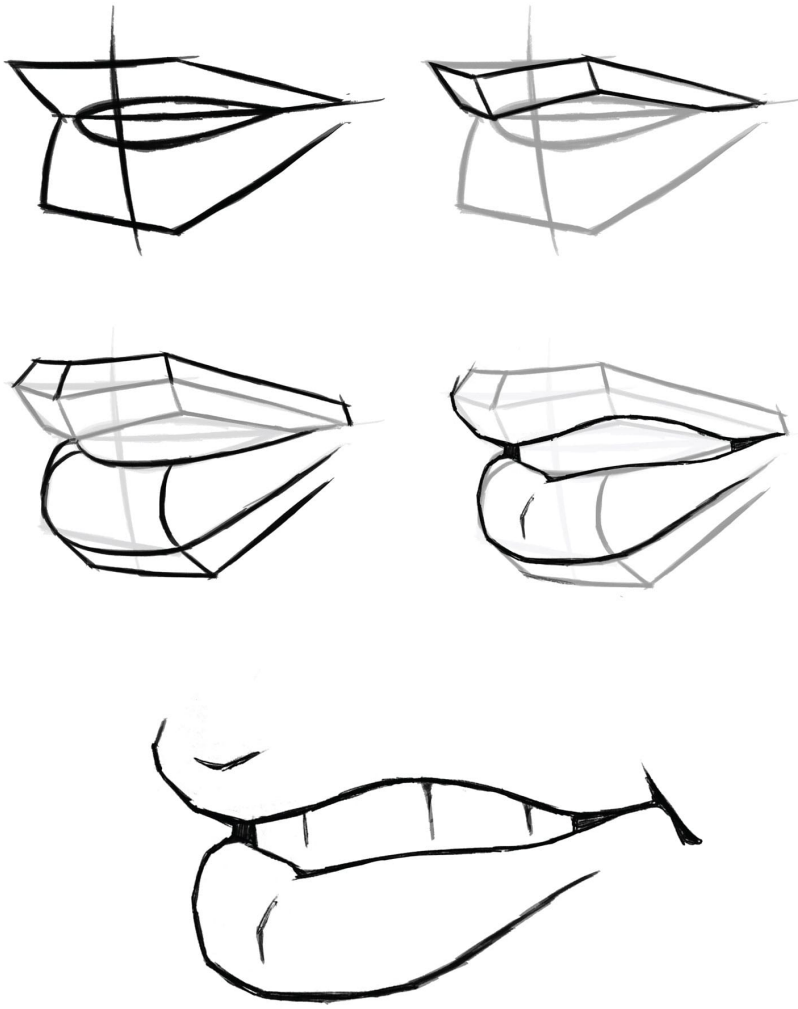
MOUTH, FRONT VIEW



MOUTH, SLIGHT SMILE, FRONT VIEW



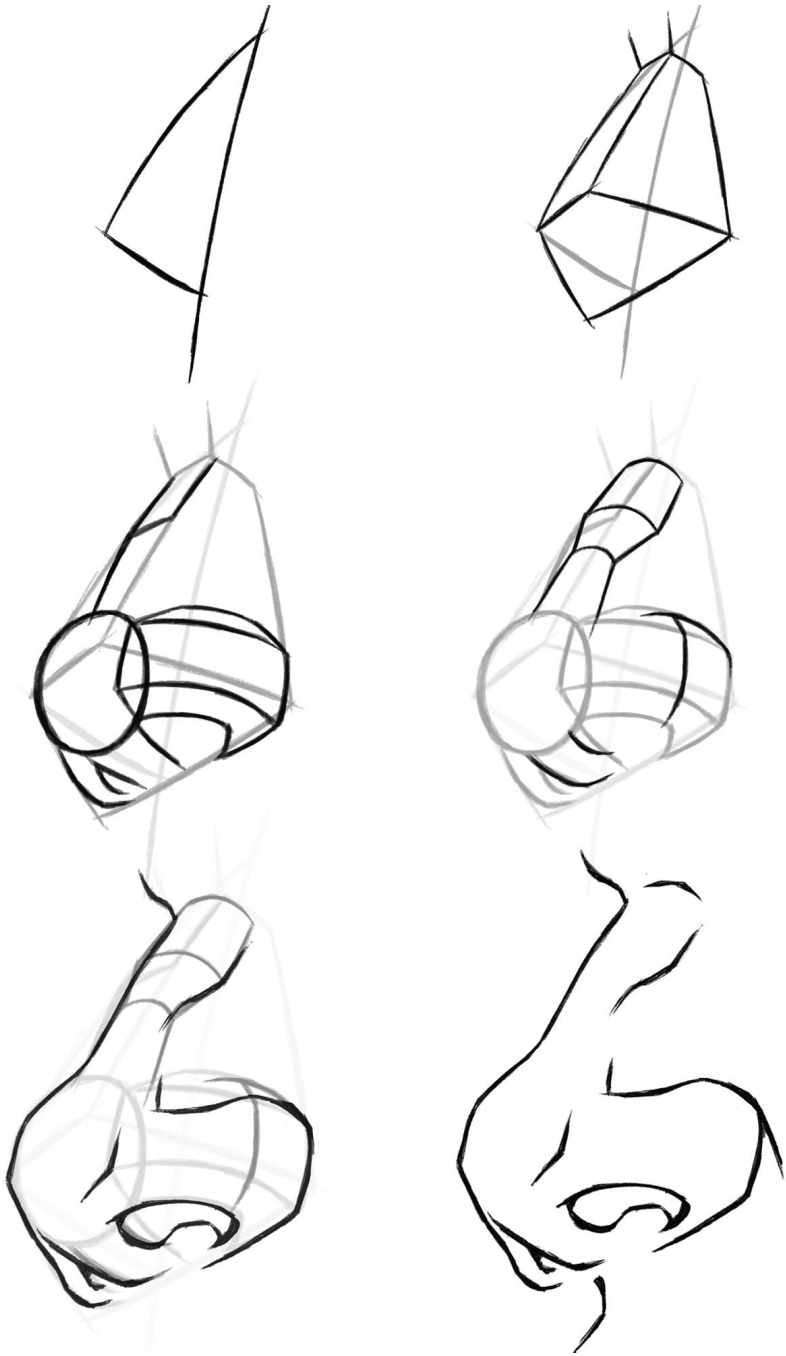
MOUTH, SLIGHT SMILE, 3/4 VIEW



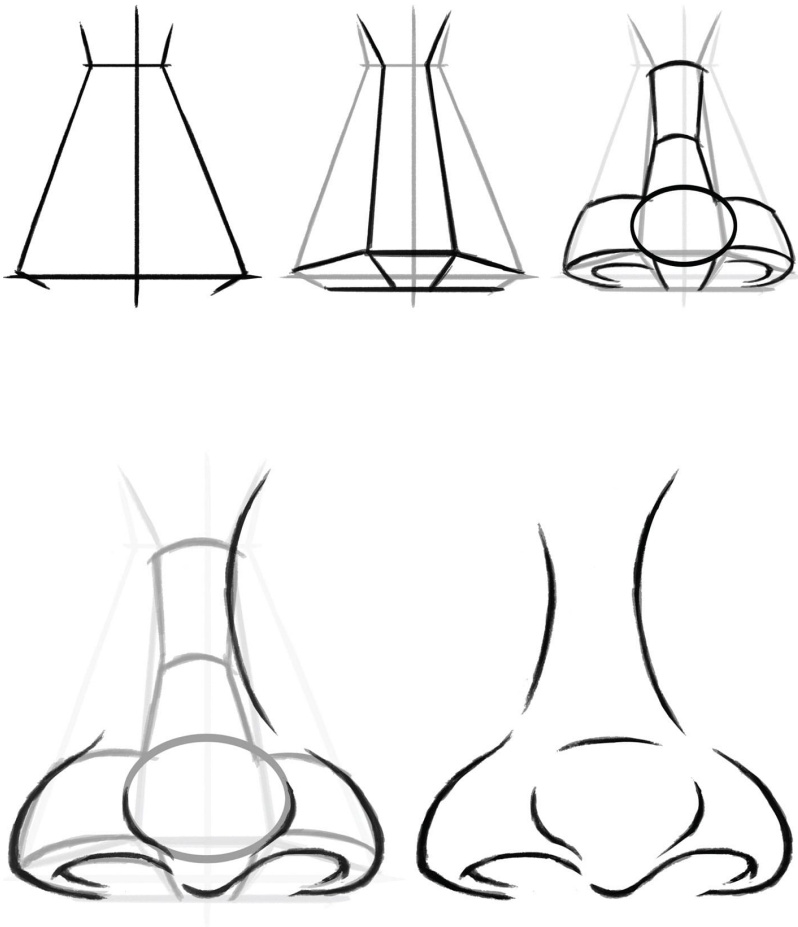
NOSE IN PROFILE

NOSE, 3/4 VIEW

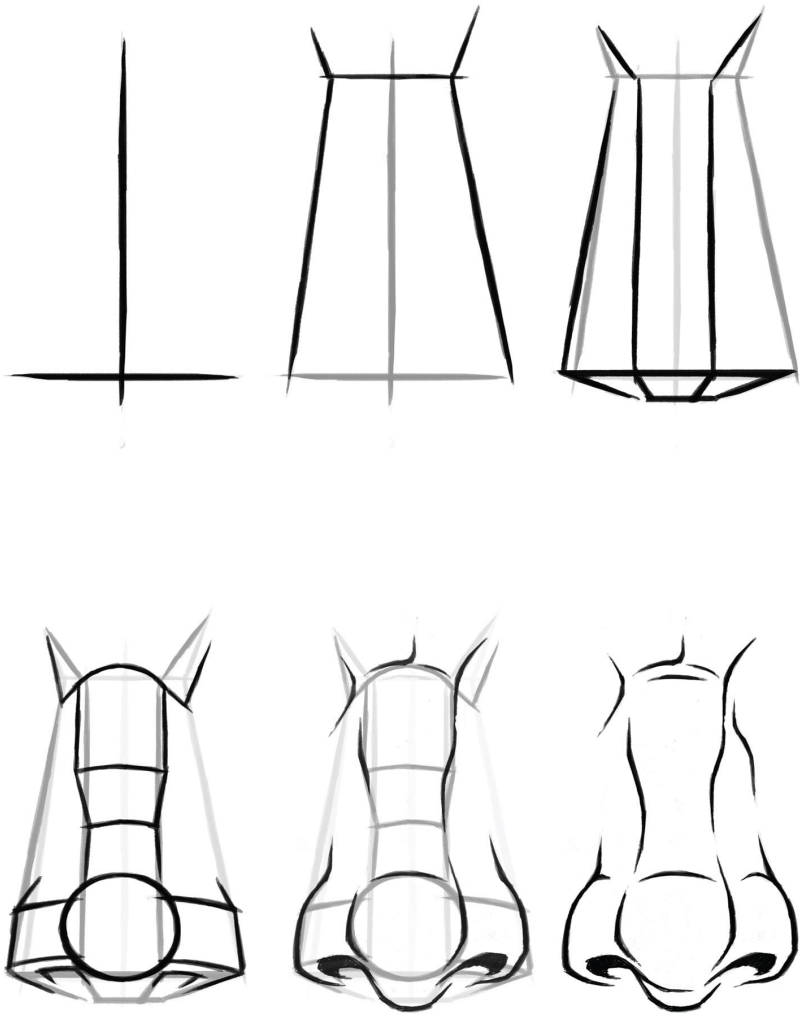
NOSE, 3/4 UP VIEW



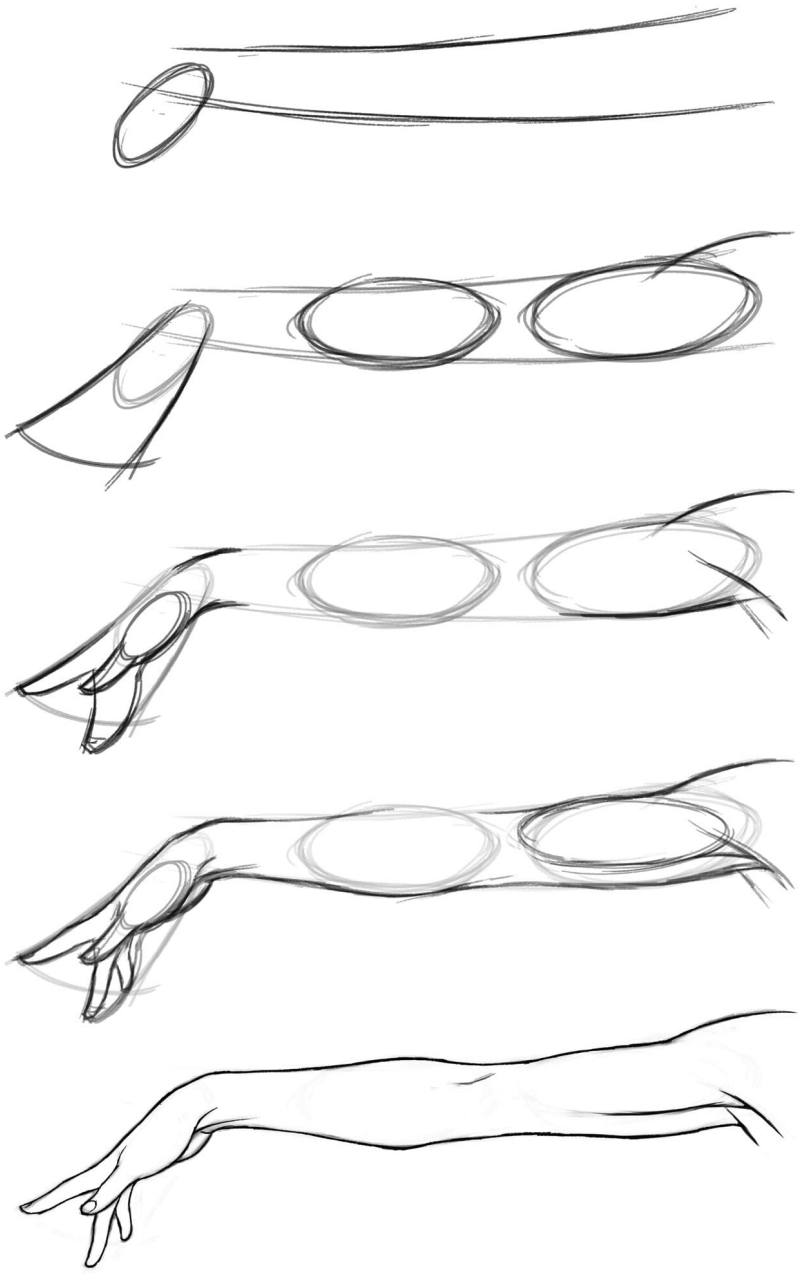
NOSE, FRONT VIEW



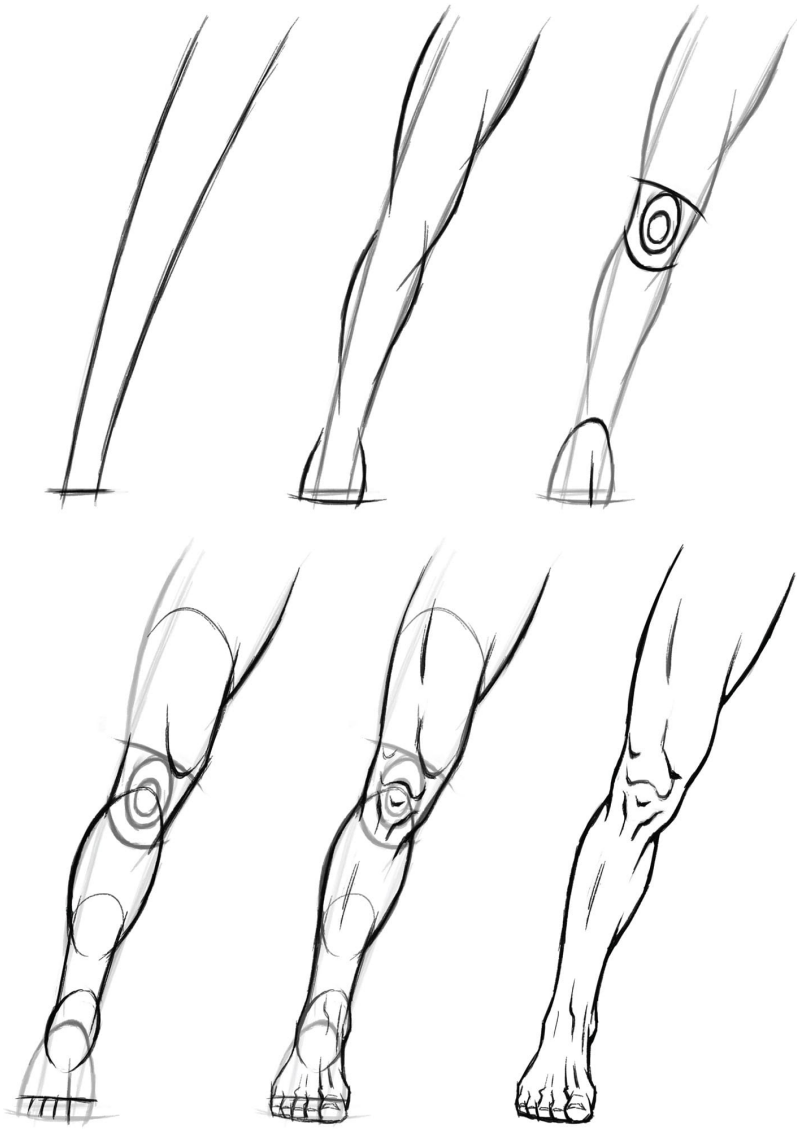
NOSE, FRONT VIEW



ARM AND HAND, EXTENDED



LEG AND FOOT, MUSCULAR, EXTENDED, FRONT VIEW



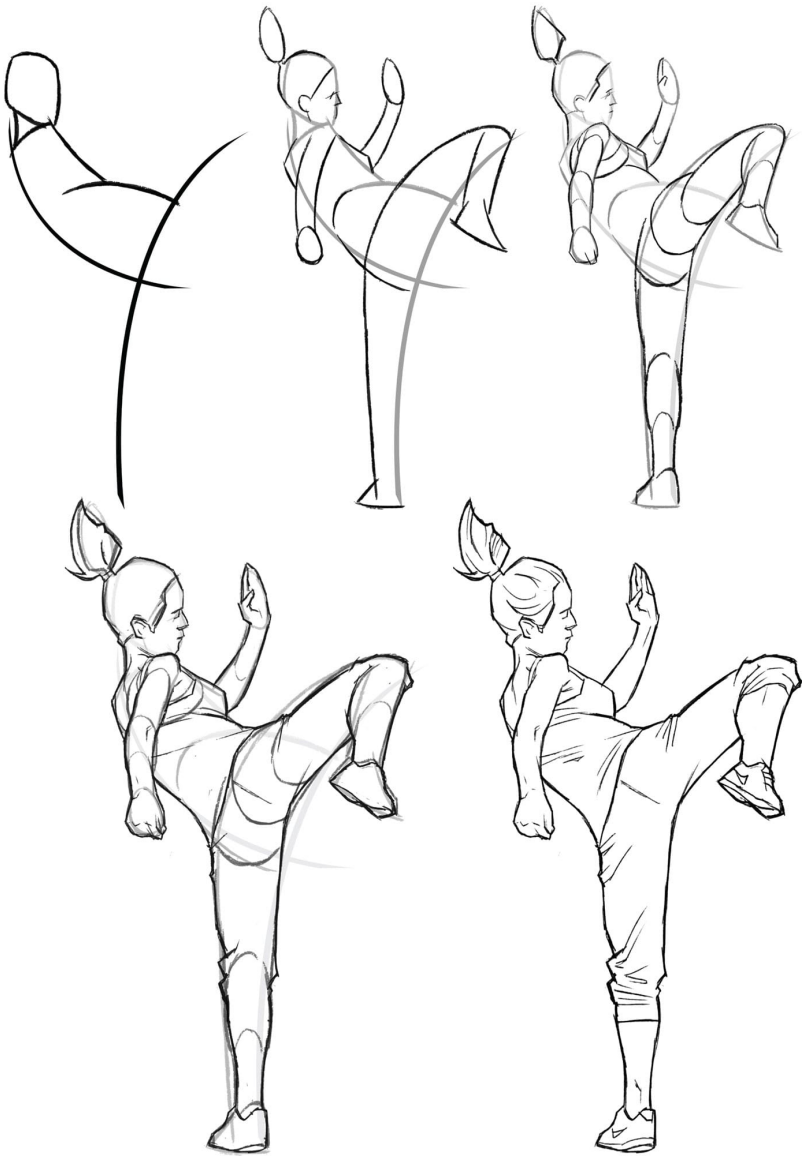
BENT LEG AND FOOT, SIDE-POSTERIOR VIEW

ARM AND HAND, MUSCULAR, FLEXED

FIGURES

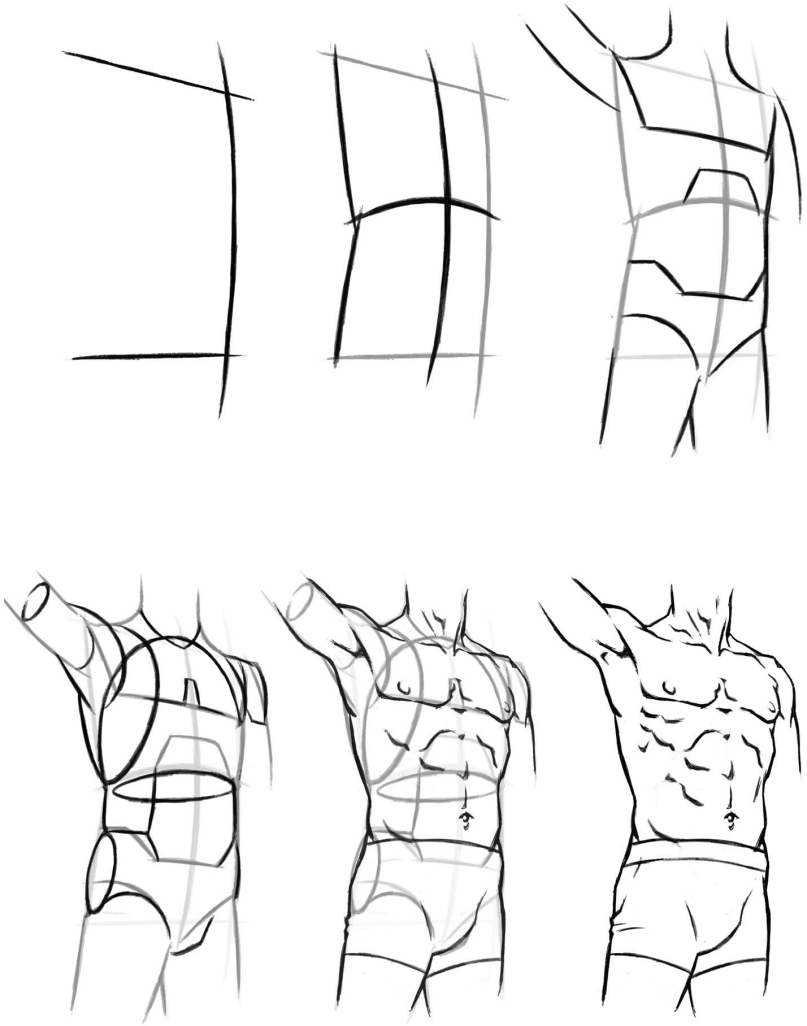
THROWING BASEBALL, SIDE VIEW

FIGURE IN ACTION POSE

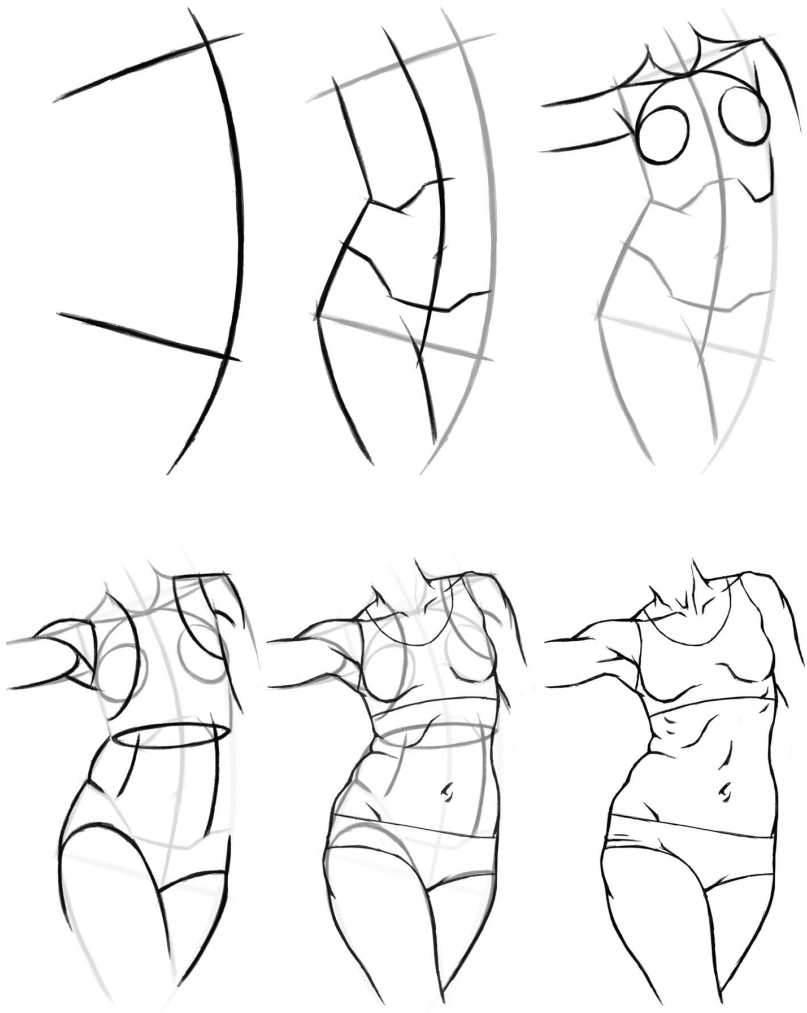


TORSO, BENDING, FRONT VIEW

TORSO, FRONT VIEW



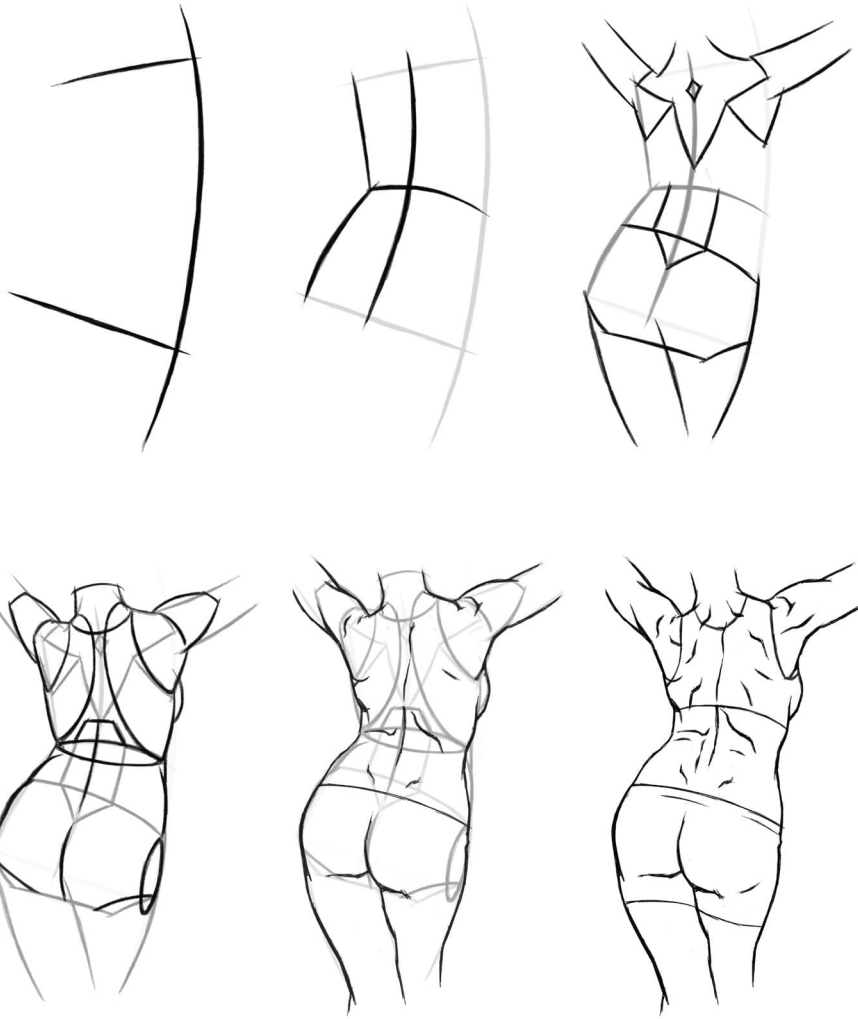
TORSO, FRONT VIEW



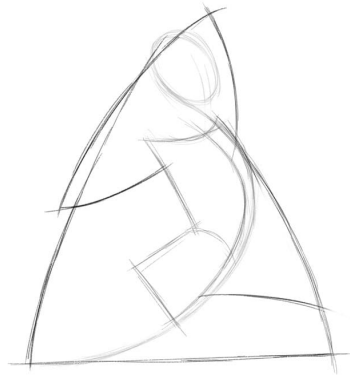
TORSO, BACK VIEW

TORSO, TWISTING, BACK VIEW

TORSO, BACK VIEW

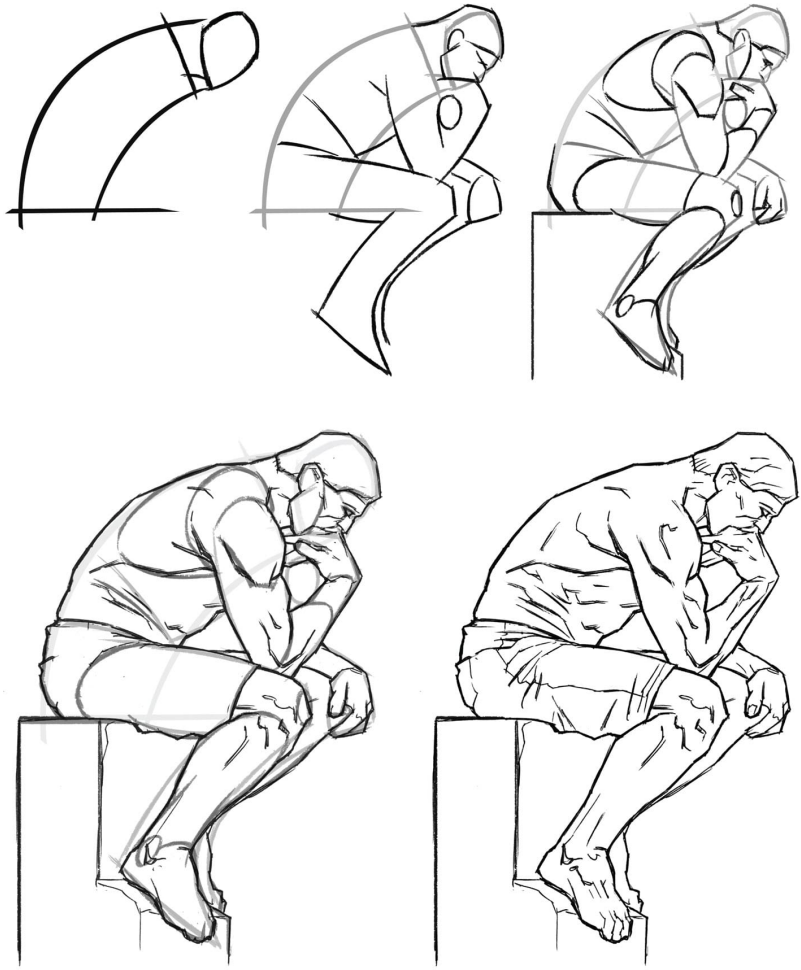


YOGA, SIDE VIEW



SEATED FIGURE, 3/4 FRONT VIEW

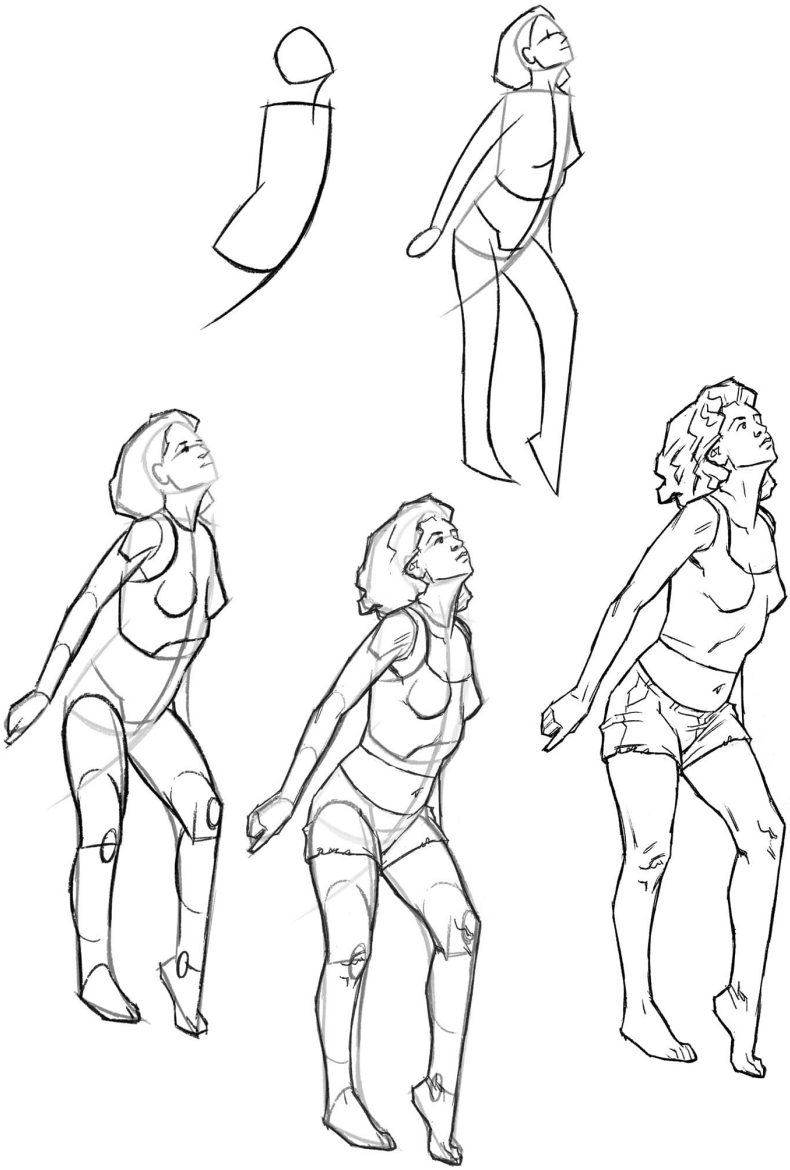
THINKING POSE, SIDE VIEW



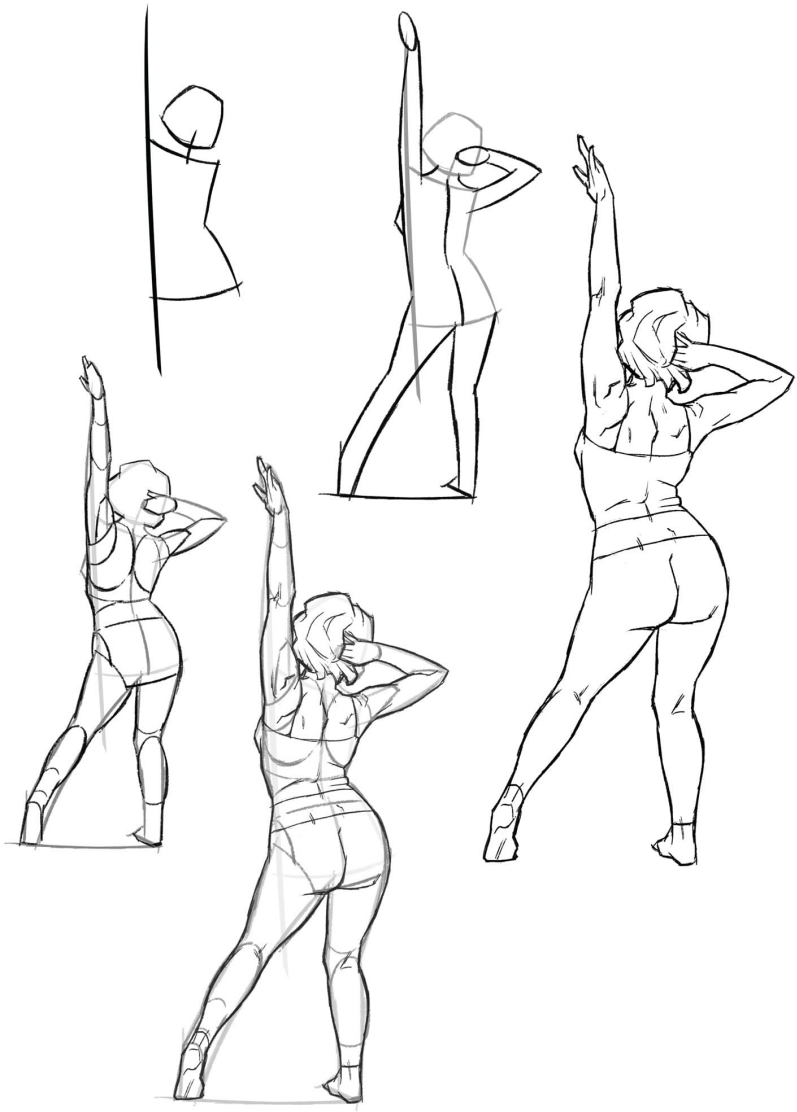
FIGURE, DYNAMIC TWIST, SIDE VIEW

TWISTING, SIDE VIEW

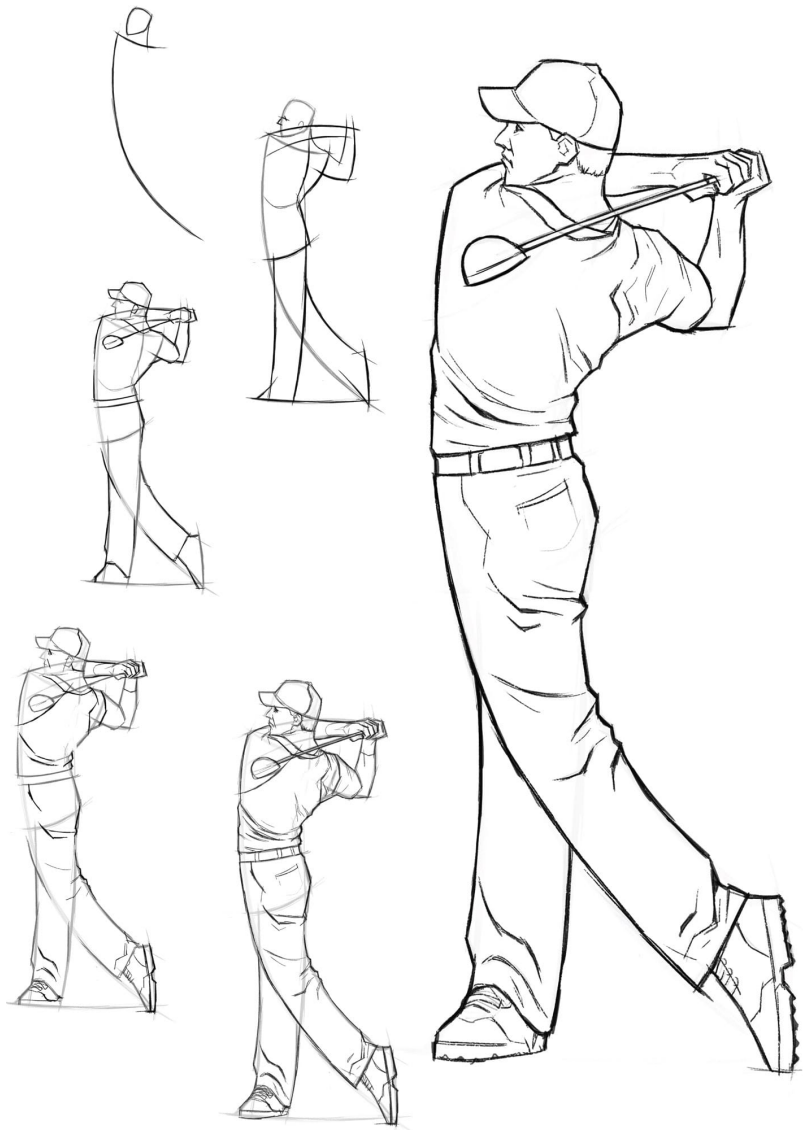
STANDING, BENDING, FRONT VIEW



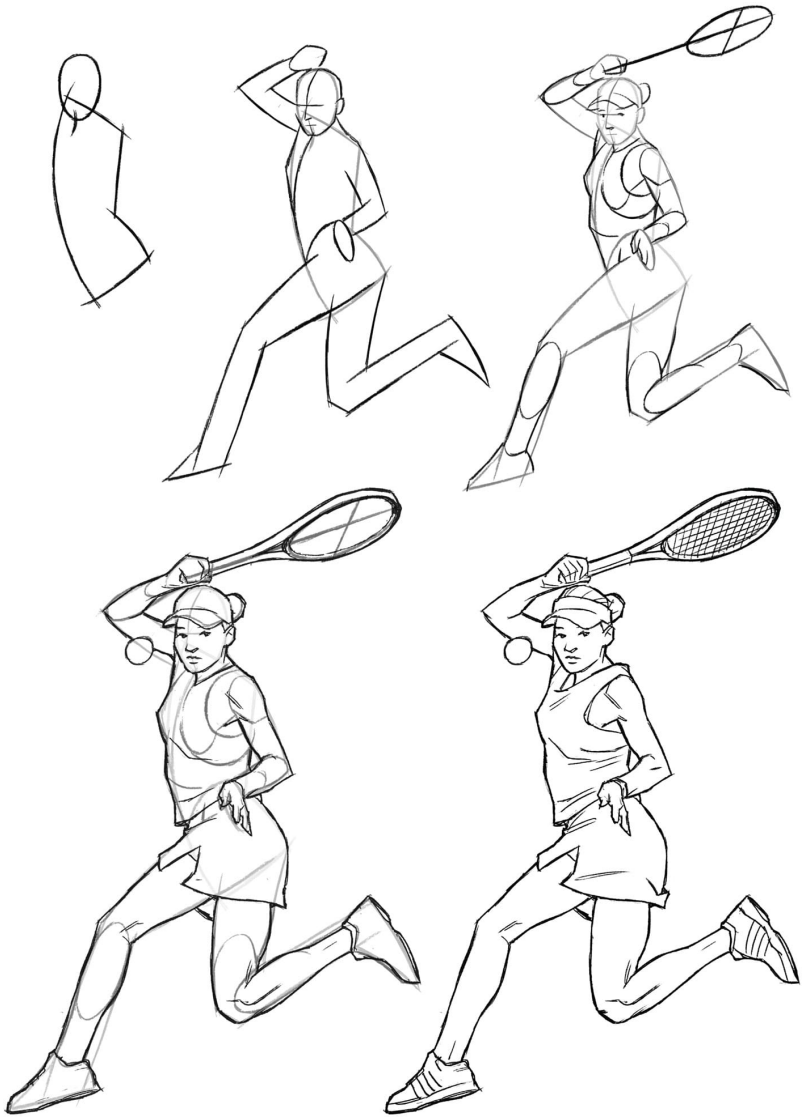
STANDING, BENDING, BACK VIEW



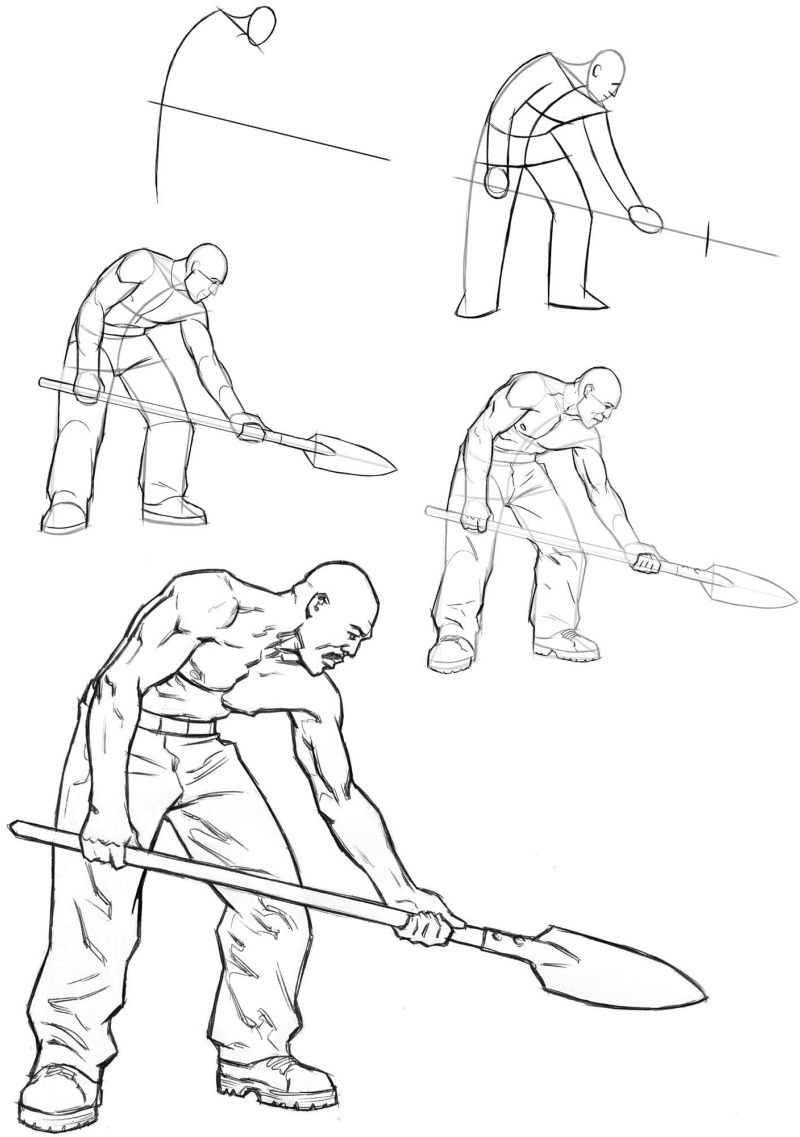
GOLF SWING, SIDE VIEW



FIGURE, TENNIS SWING



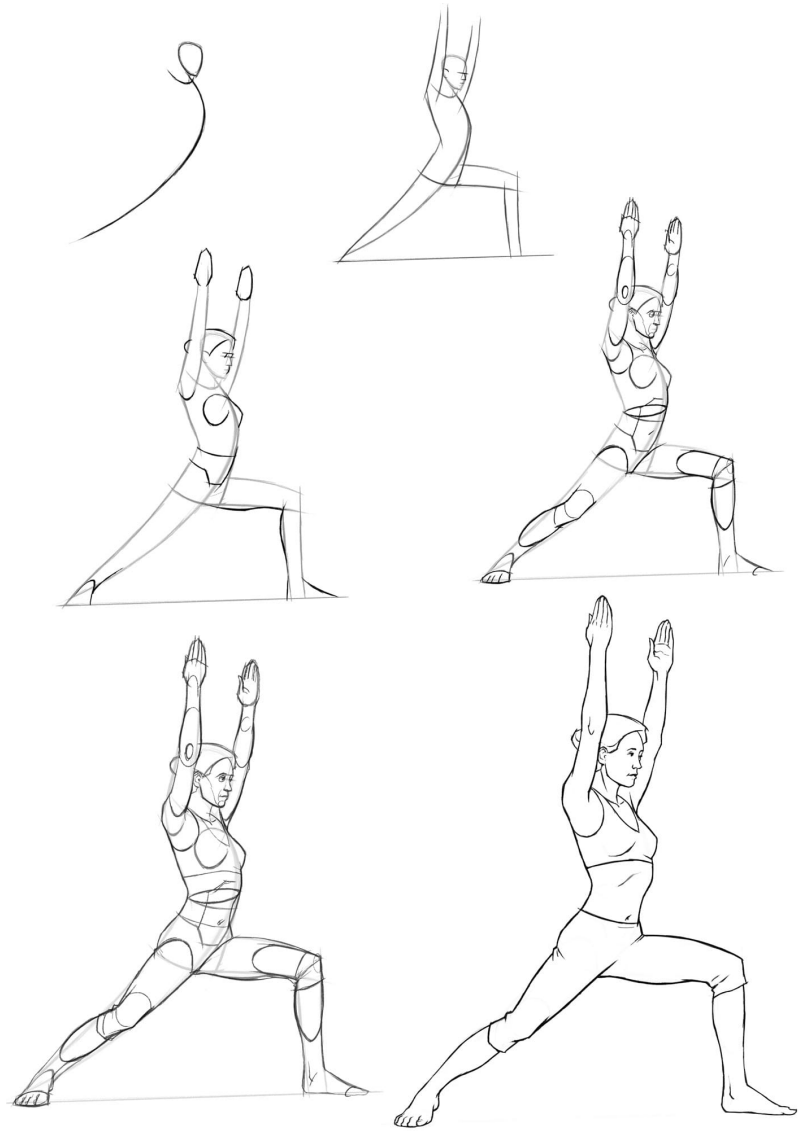
CONSTRUCTION POSE, FRONT VIEW



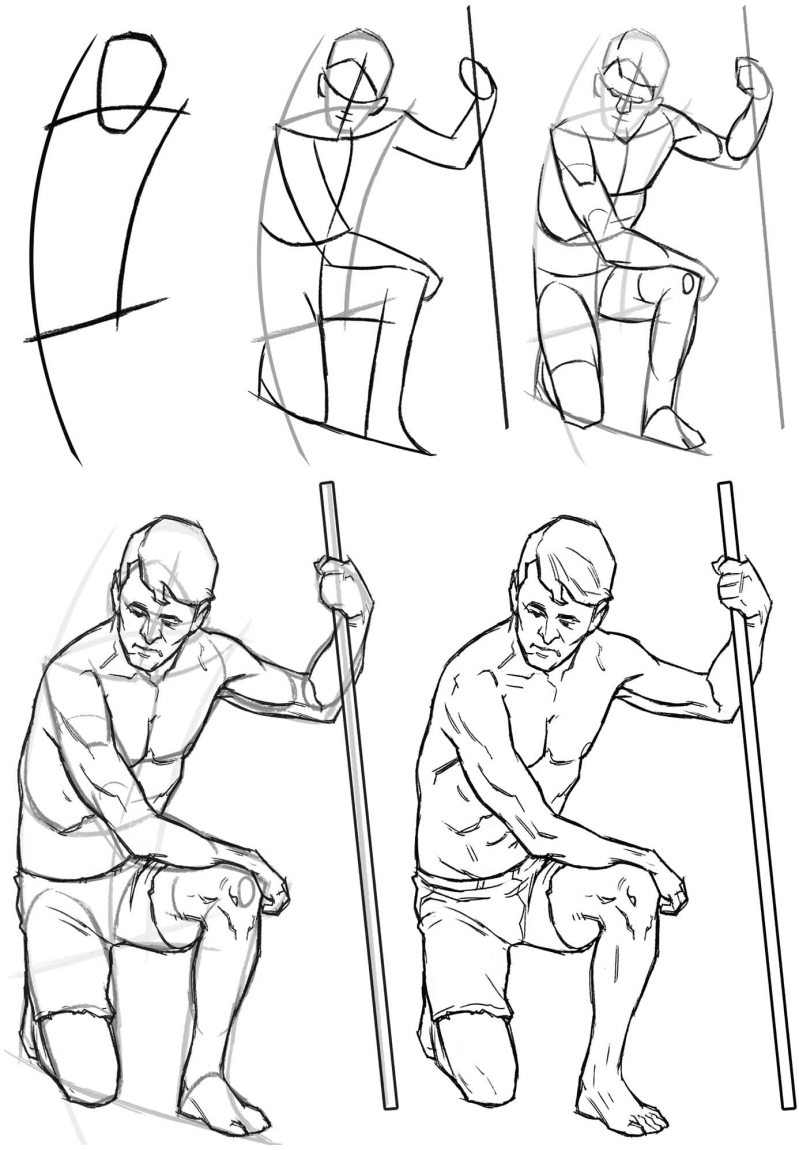
RUNNING POSE, SIDE VIEW

STANDING, SIDE VIEW

YOGA, 3/4 FRONT VIEW



KNEELING, FRONT VIEW



BALLET POSE, BACK VIEW

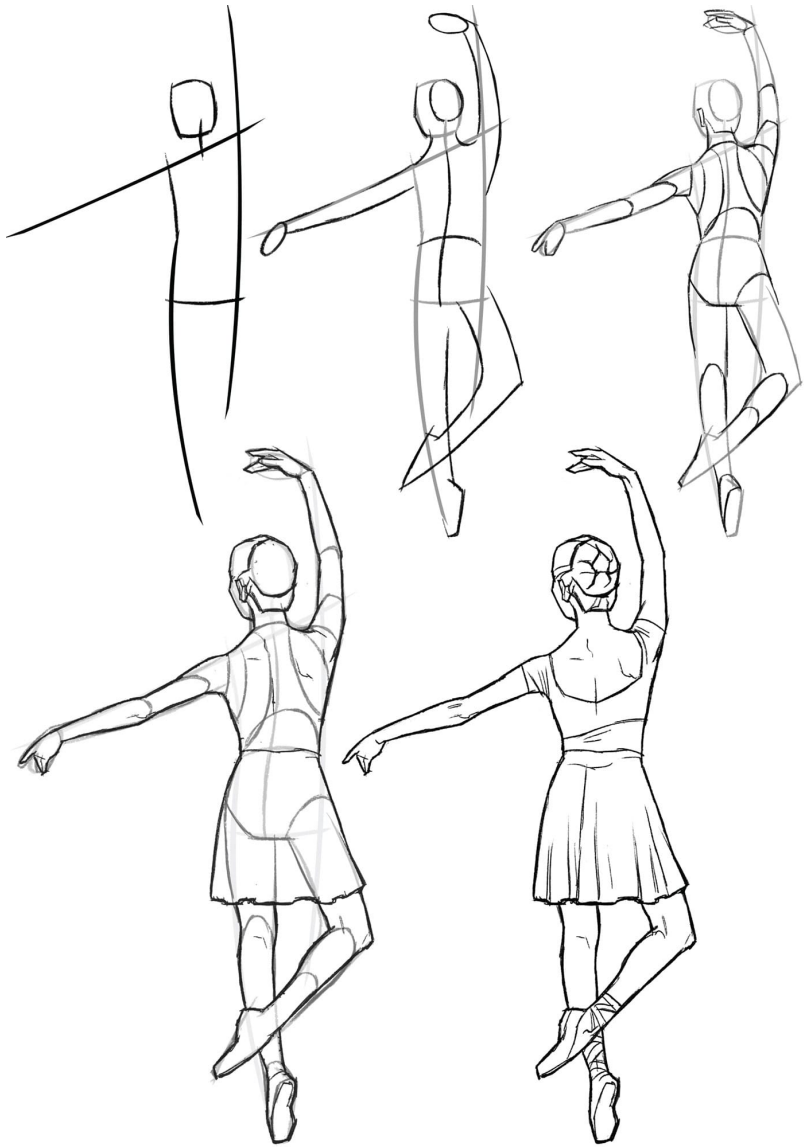


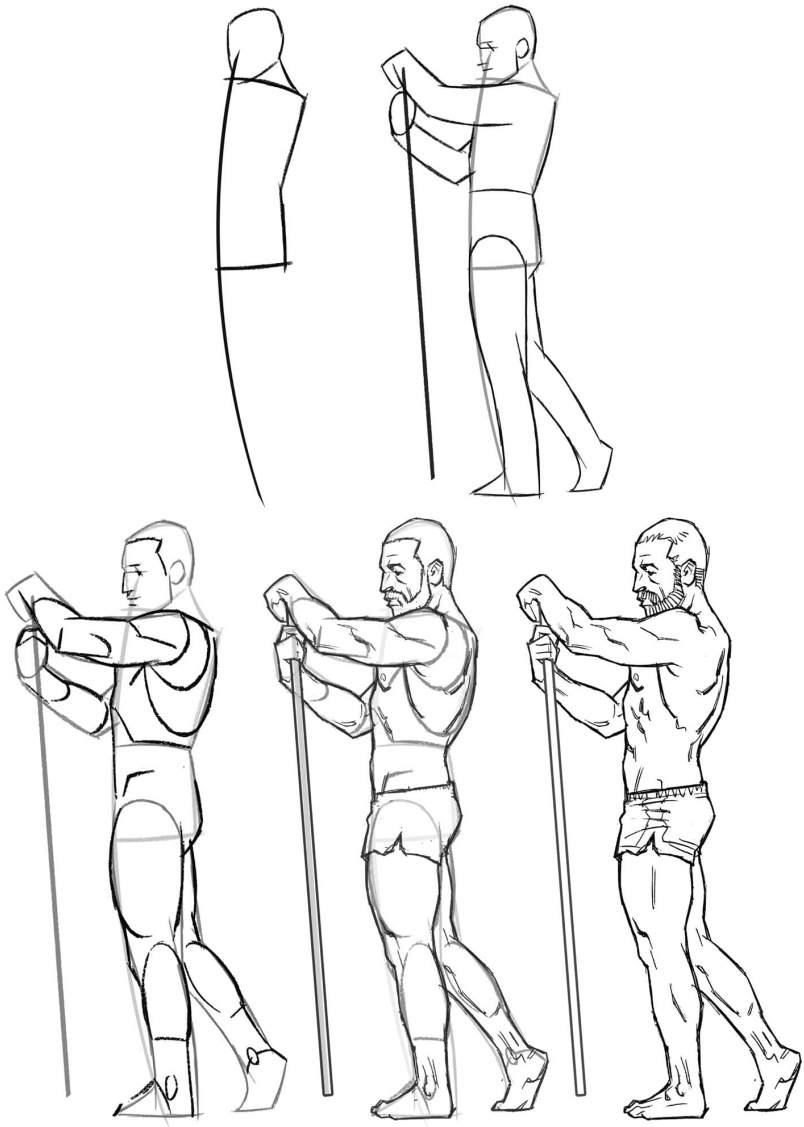
FIGURE SITTING AND ON THE PHONE, FRONT VIEW

READING, FRONT VIEW

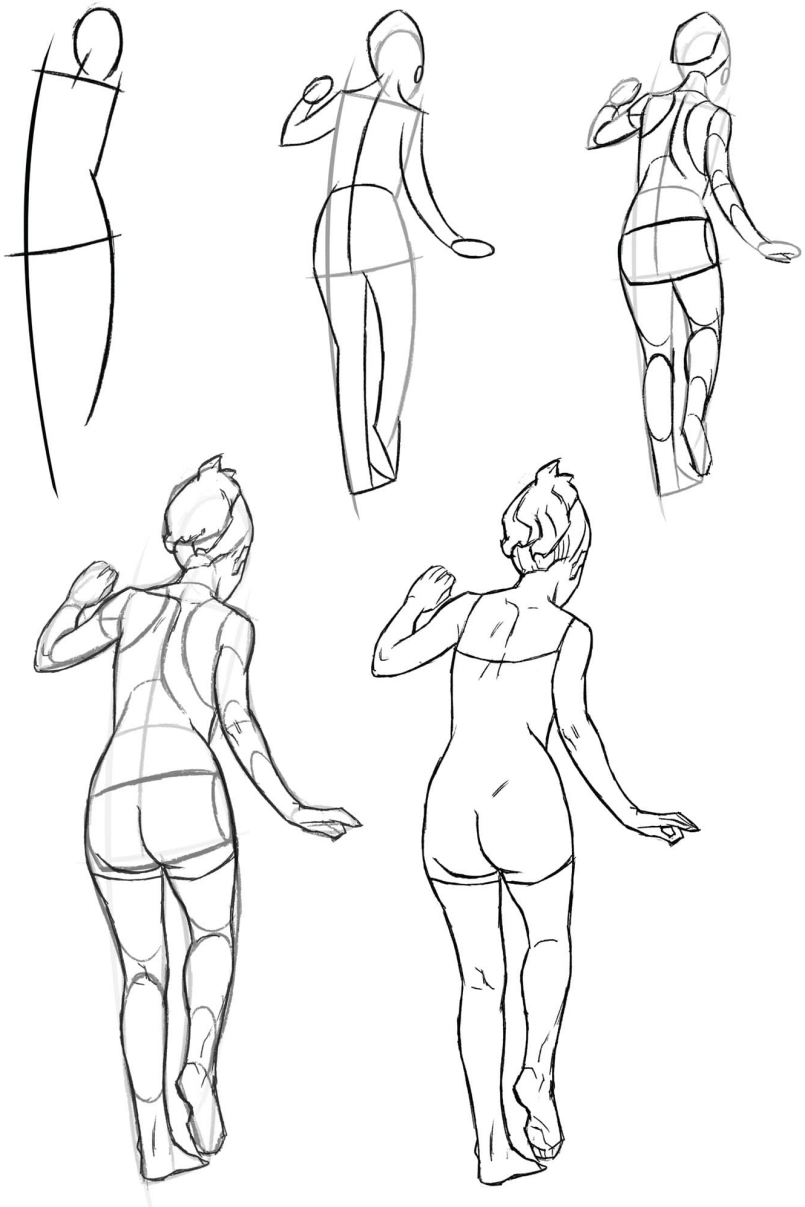
SITTING, FRONT VIEW

WALKING, CASUAL CLOTHES, FRONT VIEW

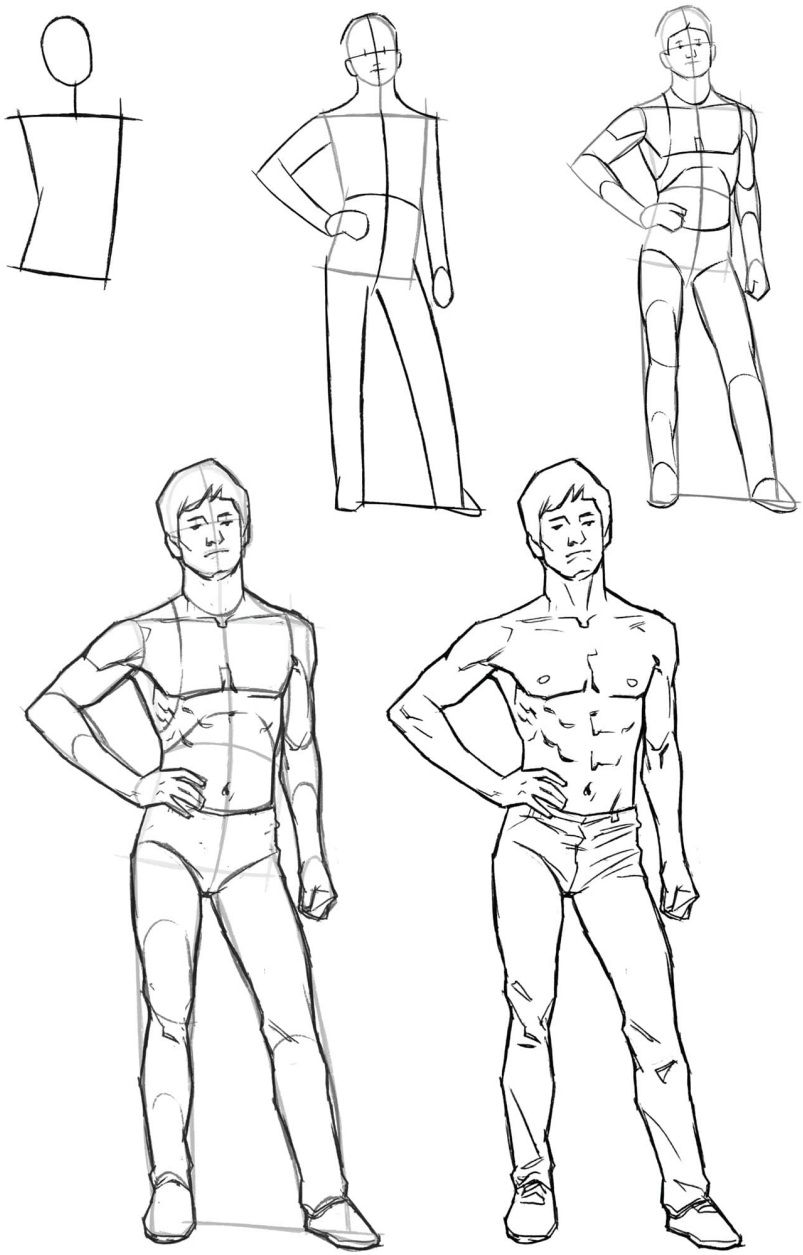
STANDING, SIDE VIEW



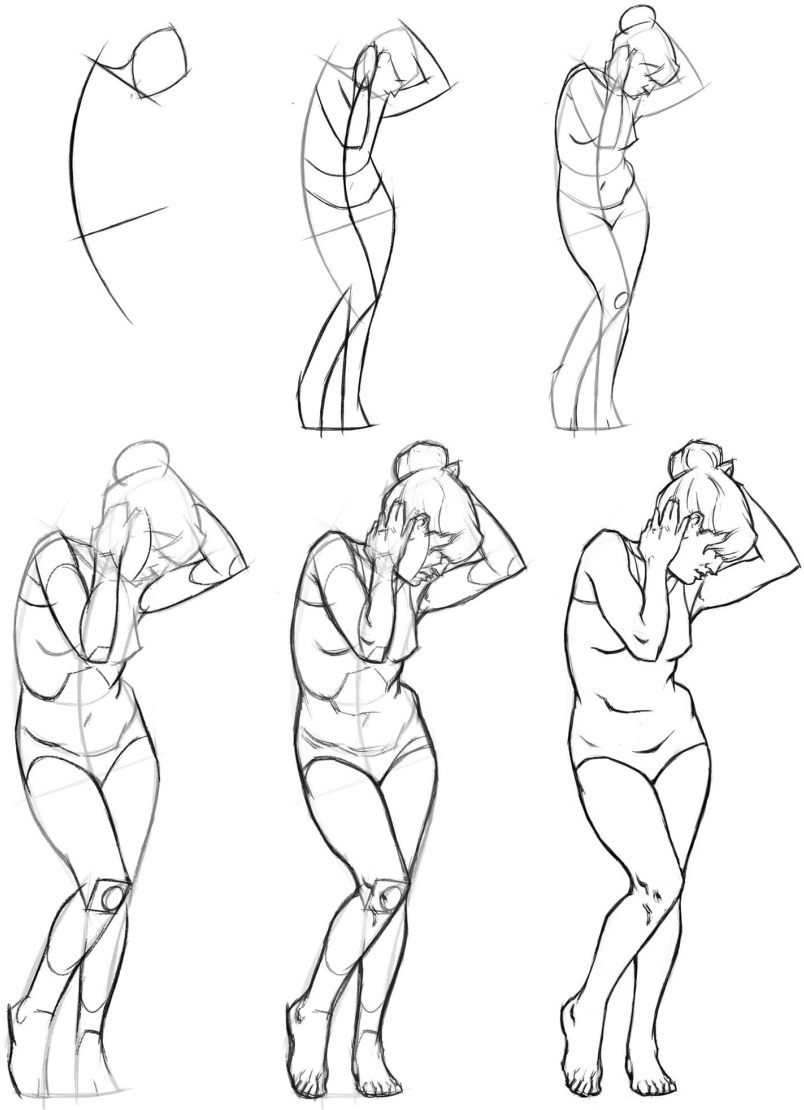
STANDING, CONTRAPPOSTO, BACK VIEW



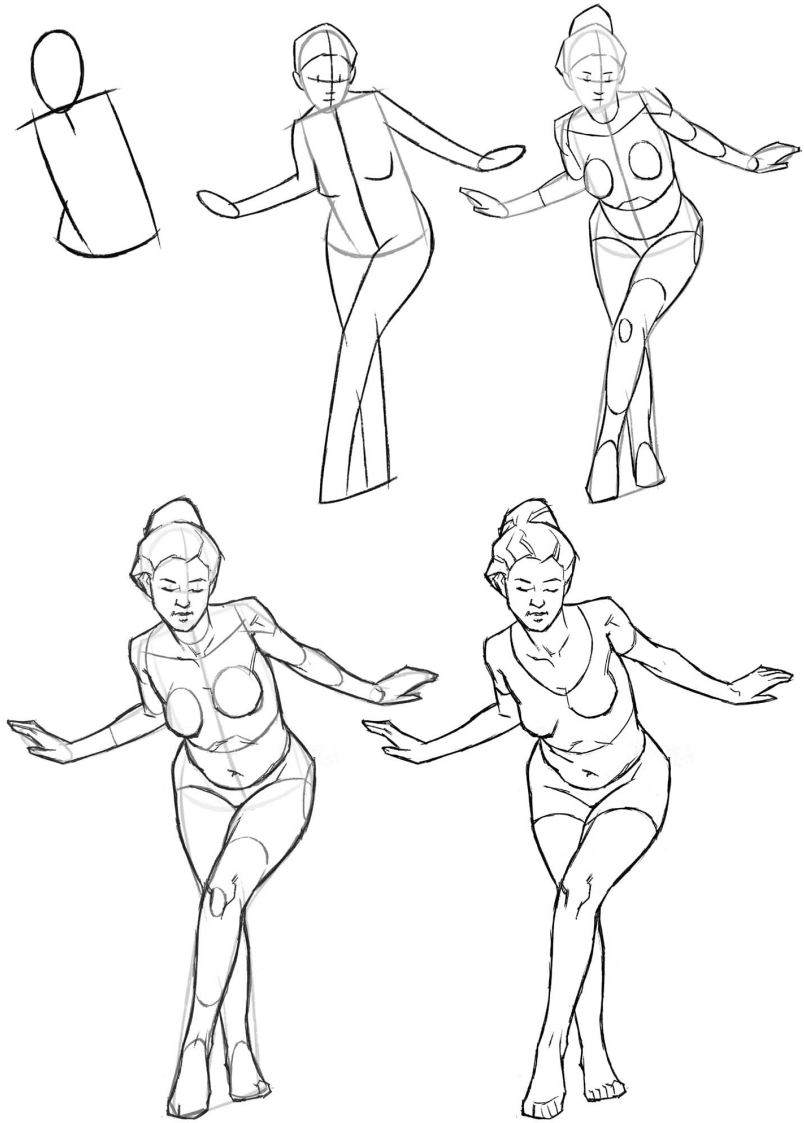
STANDING, CONTRAPPOSTO, FRONT VIEW



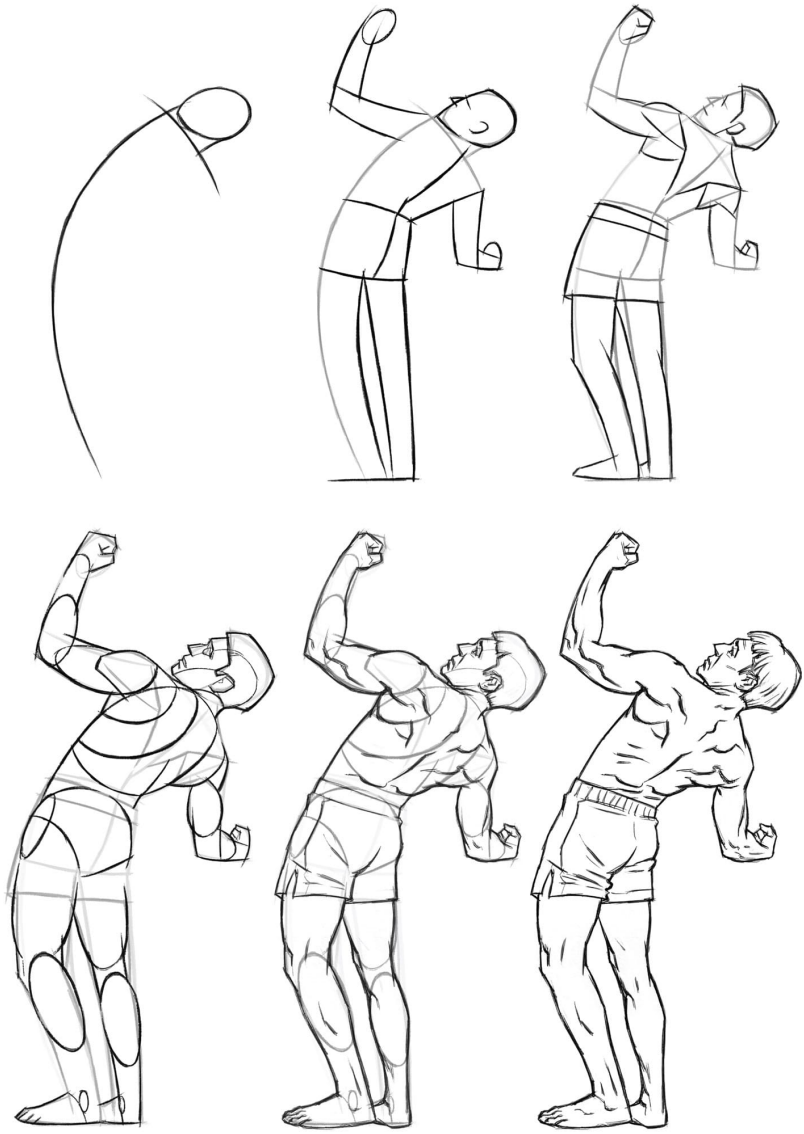
FIGURE, CONTRAPPOSTO, FRONT VIEW



STANDING, FORESHORTENING, FRONT VIEW



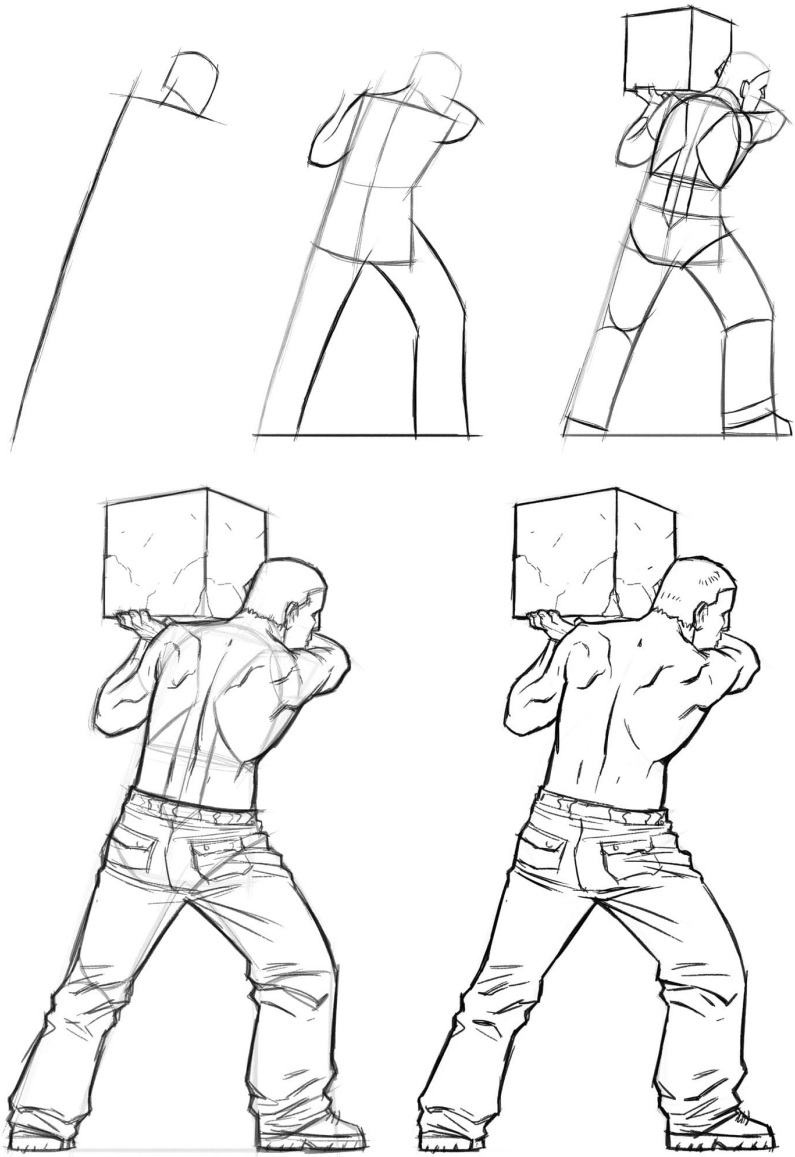
FIGURE, DYNAMIC BEND, BACK VIEW



DYNAMIC ACTION FIGURE, 3/4 FRONT VIEW

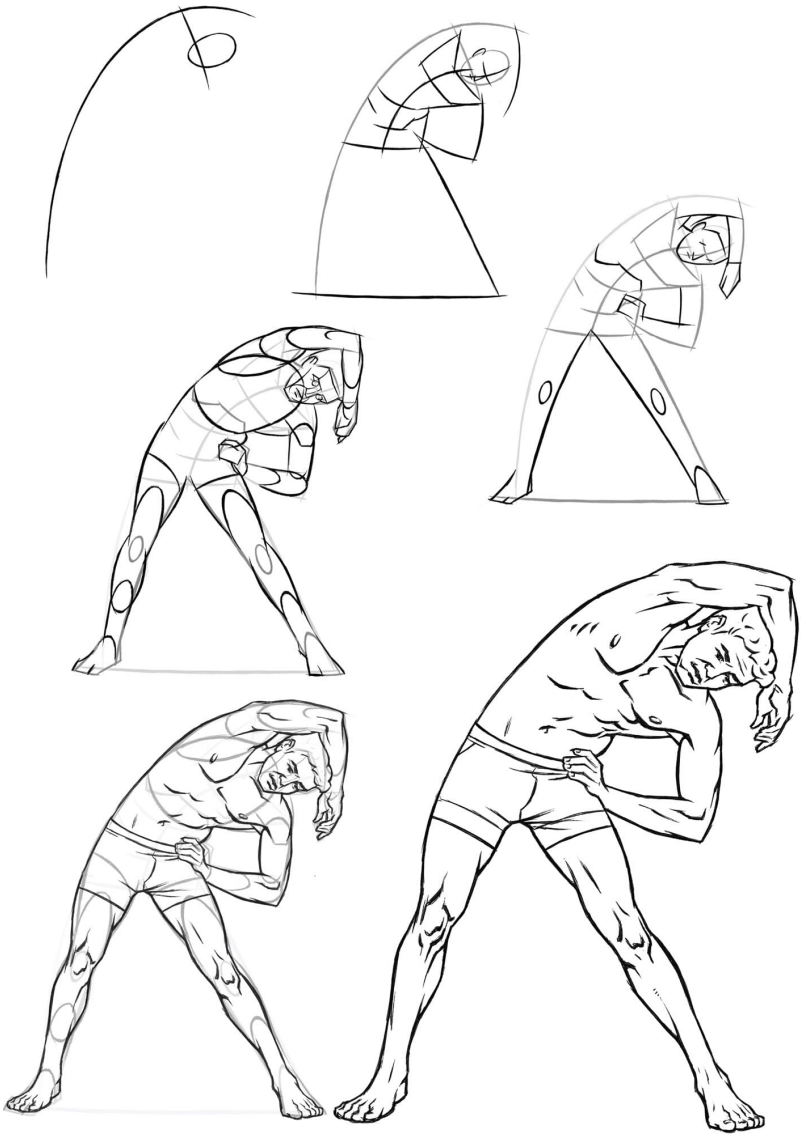
JUMPING BASEBALL CATCH, 3/4 VIEW

MUSCULAR FIGURE LIFTING OBJECT, BACK VIEW

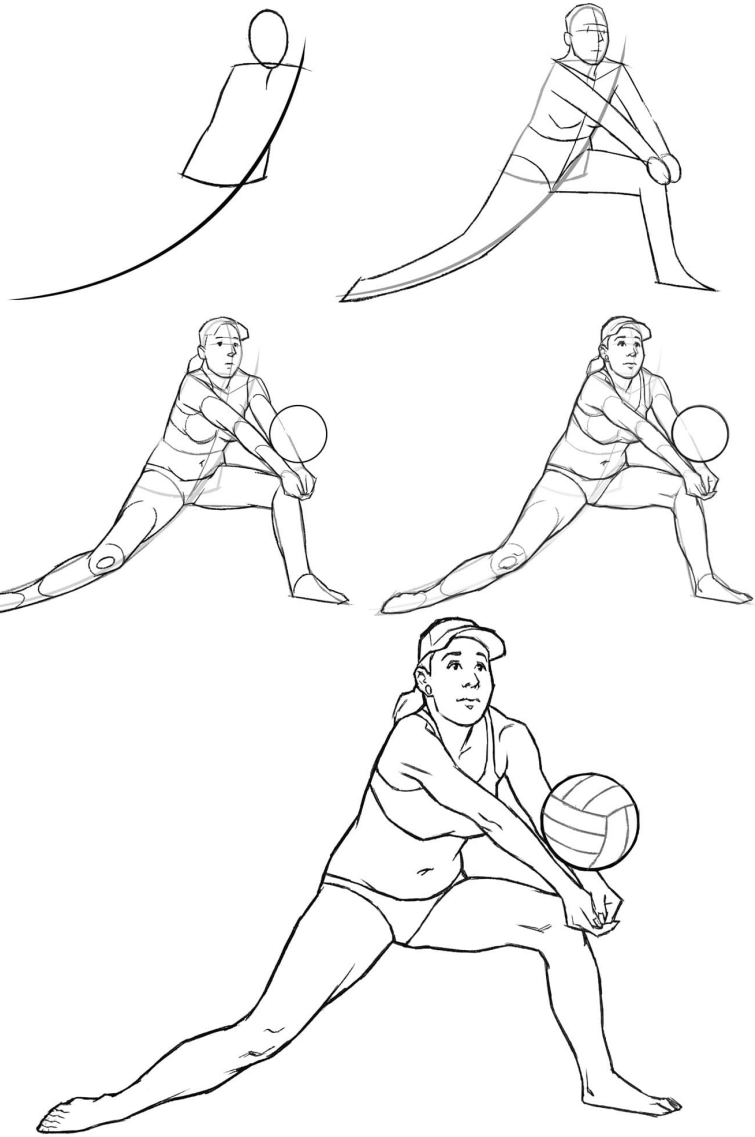


STANDING POSE, 3/4 VIEW

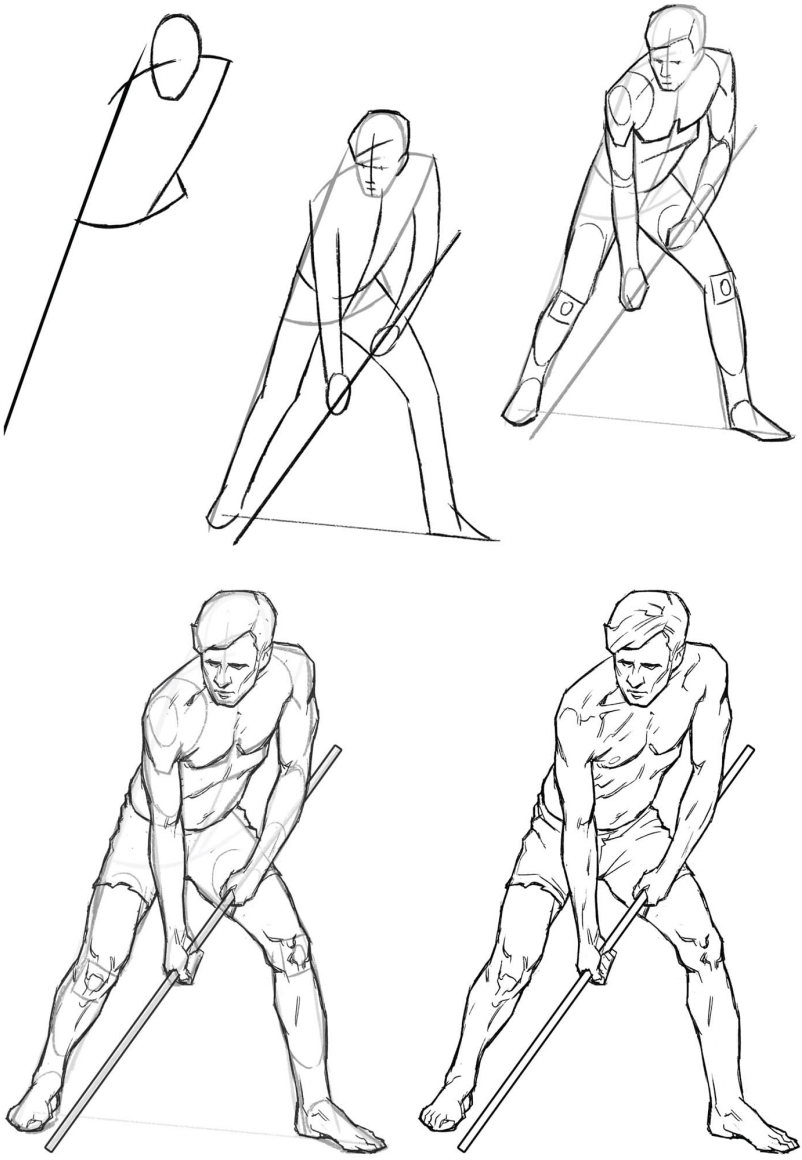
FIGURE, DYNAMIC BEND, FRONT VIEW



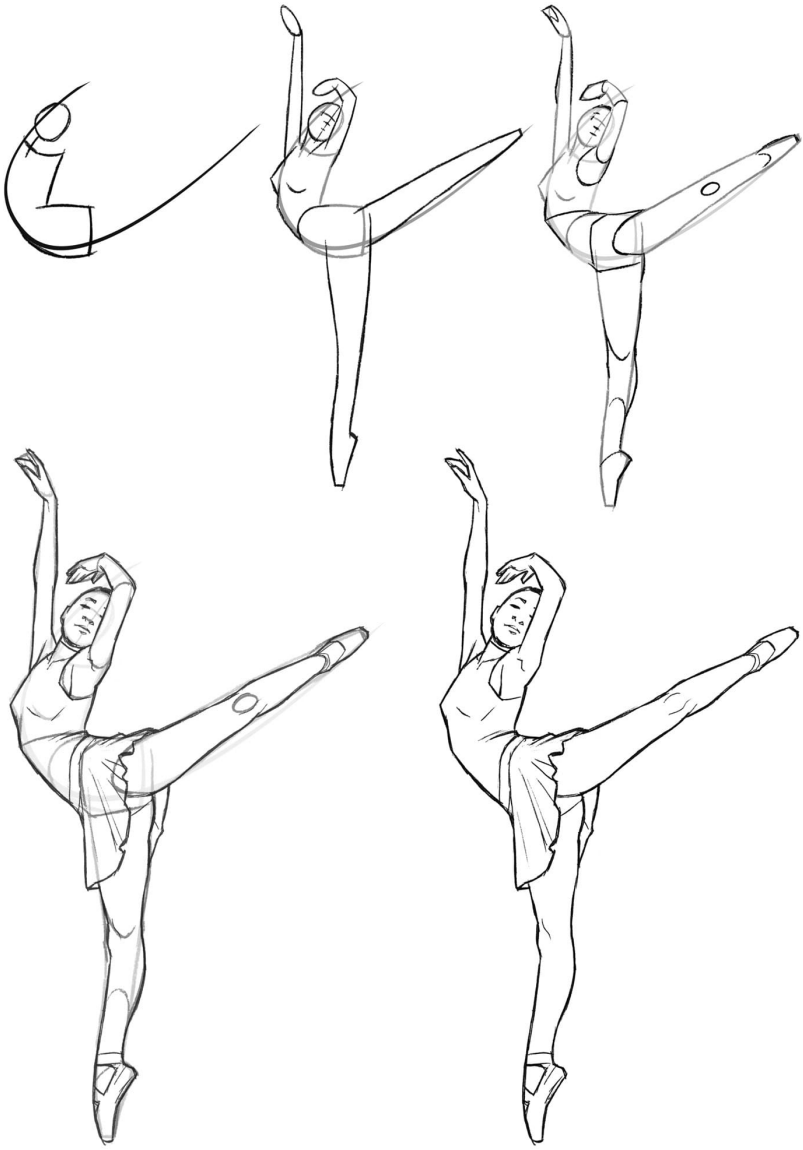
VOLLEYBALL POSE, FRONT VIEW



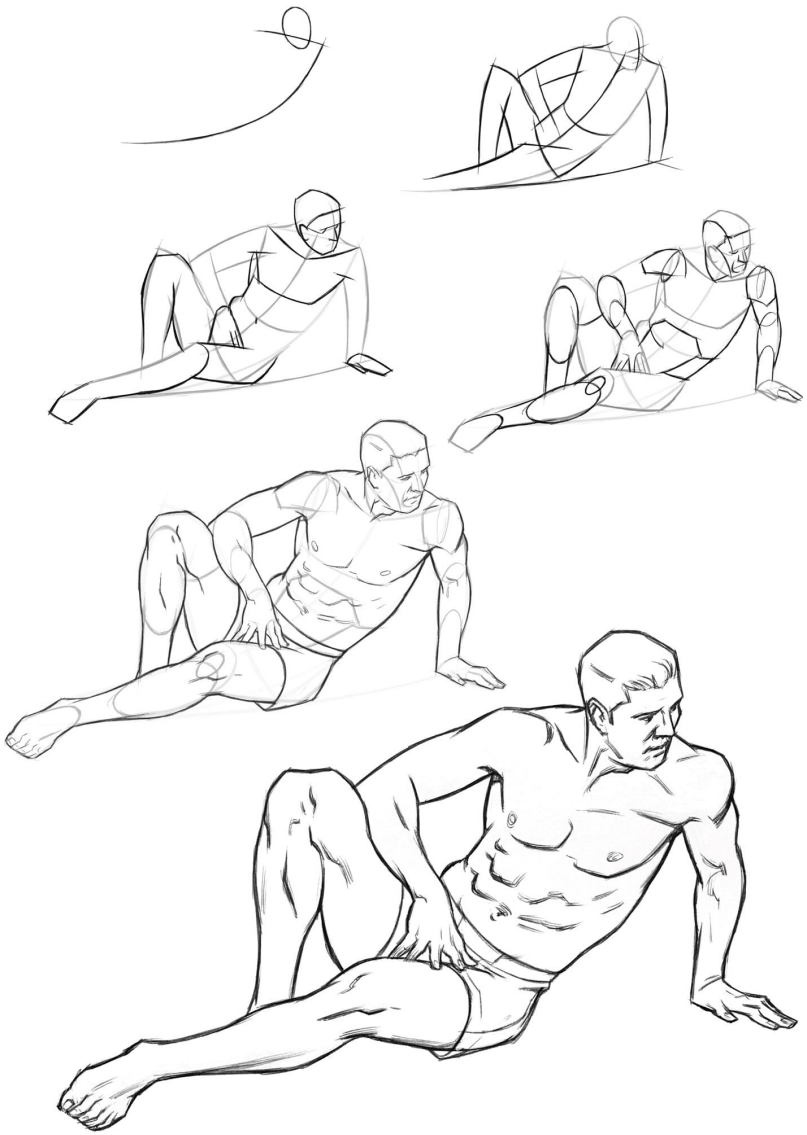
STANDING, FORESHORTENING, FRONT VIEW



BALLET POSE, FRONT VIEW

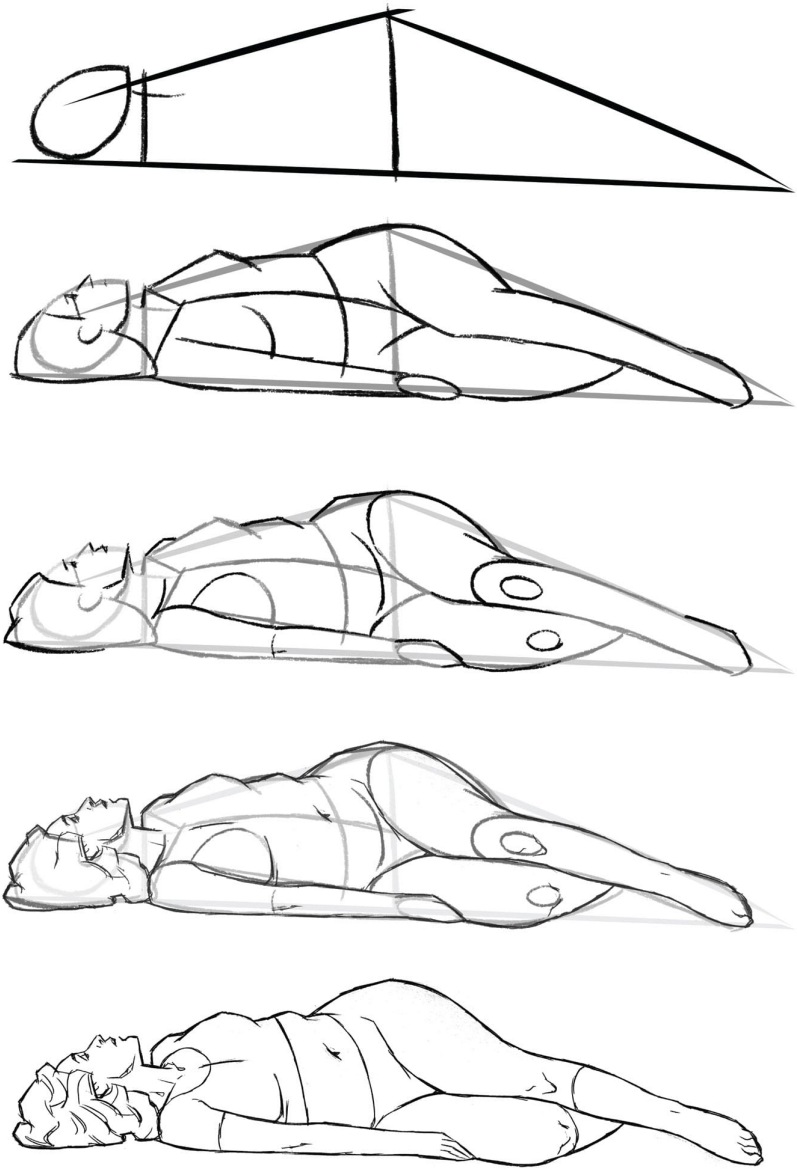


FIGURE, RECLINING, FRONT VIEW

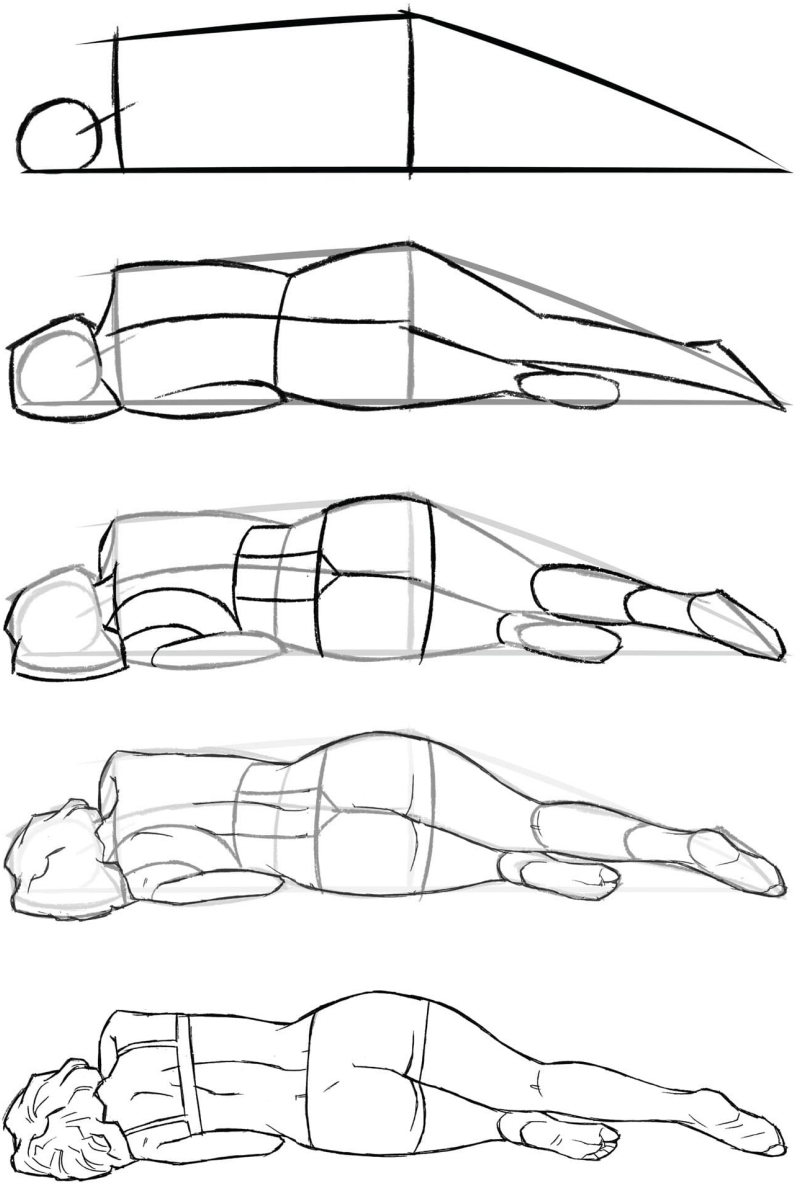


SITTING, FEMALE, SIDE VIEW

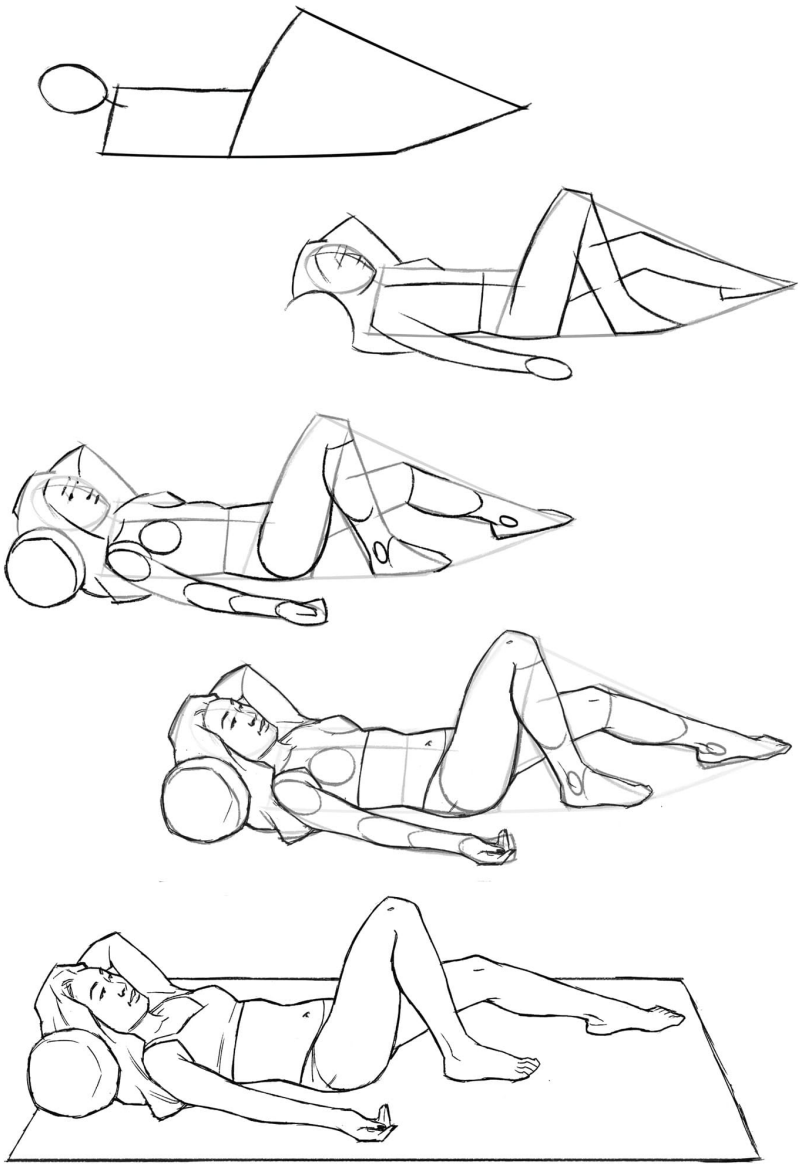
RECLINING, FRONT VIEW



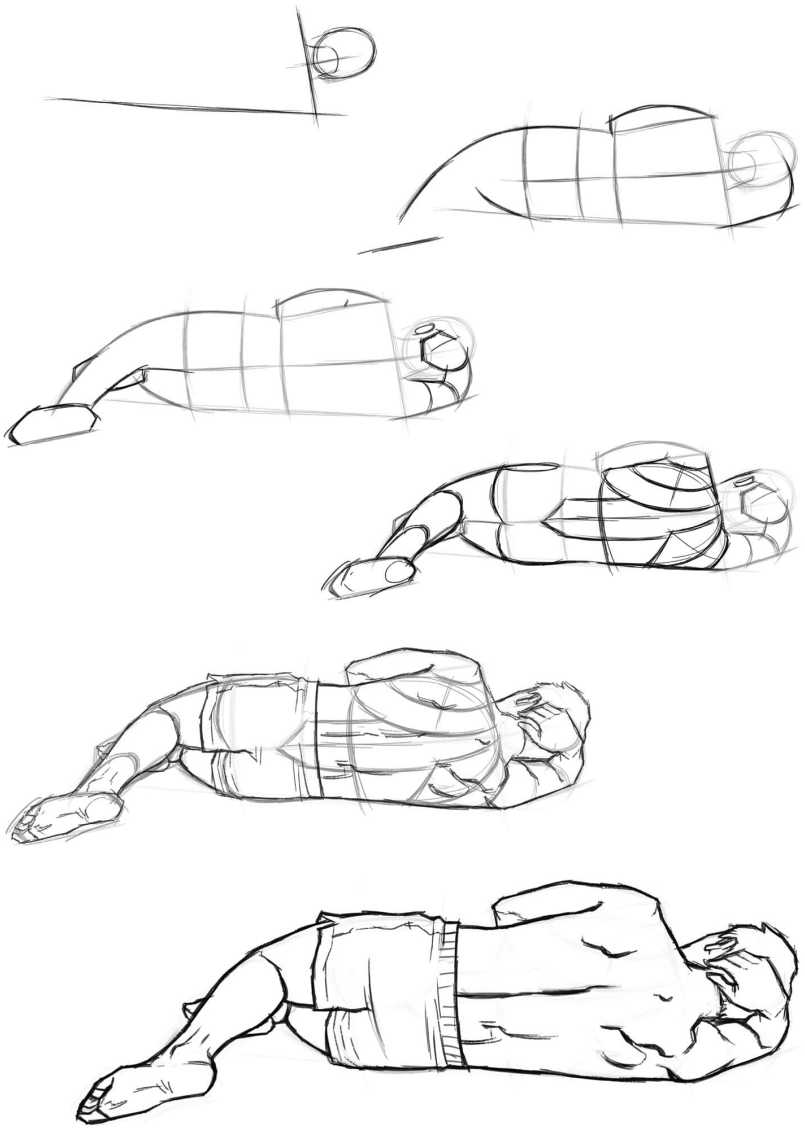
RECLINING, BACK VIEW



SUN BATHING, FRONT VIEW



RECLINING FIGURE, BACK VIEW



ABOUT THE AUTHOR

Chris Legaspi's dynamic work, articles, and instructional content have been featured and published in the United States and internationally in major art and illustration publications, including ImagineFX magazine, 3D Total, and Expose. Chris has been a successful professional artist in the heart of the Los Angeles entertainment industry for over ten years. He is not only an expert in his field, but he is also passionate about sharing his knowledge and experience. Chris has taught at some of the top art schools in America, including Gnomon School of Visual Effects in Hollywood and the New Masters Academy. His design and drawing classes are some of the most popular and exciting classes offered. Along with his classroom experience, Chris has held workshops and lectured at the world-renowned Art Center College of Design, Concept Design Academy, and LucasArts in Singapore. His illustrations, drawings, and concept designs can be seen in blockbuster Hollywood movies, television shows, and video games. His most notable clients and projects include Warner Bros. Pictures, Disney, Marvel, The Simpsons, Netflix, and Namco Bandai Games.

ACKNOWLEDGMENTS

This book is dedicated to all the great drawing teachers and mentors I've had in my life. You are my heroes and this book is my humble contribution to our shared mission of spreading the love of realism and figure drawing.

First and foremost, I would like to thank Steve Huston. Thank you for your greatness, humility, and generosity. Saying "without you this book would not be possible" is an understatement.

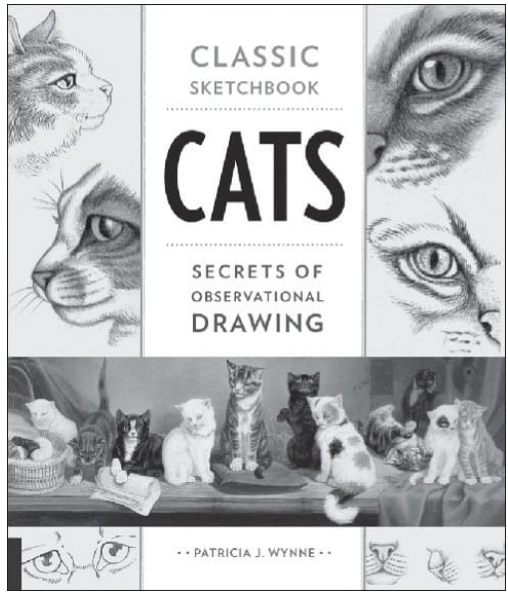
To the figure drawing legends who cultivated the great American Illustrative tradition: Thank you for your service. I'd especially like to thank Mark Westermoe for being a mentor and a friend. You will be missed and never forgotten. Of course, thank you to all the great teachers that came before Mark, especially Fred Fixler, Frank Reilly, and Andrew Loomis.

To all of my former students, supporters, and the readers of my past articles, blog posts, video lessons: Thank you for the love and support.

I'd also like to give a special thank you to Mary Ann Hall and Heather Godin at The Quarto Group. Thank you for your patience and guidance.

Finally, to all the readers and young artists out there: Thank you for sharing this journey with me. I hope this is only the beginning or a brief chapter in a long lifetime of figure drawing.

ALSO AVAILABLE



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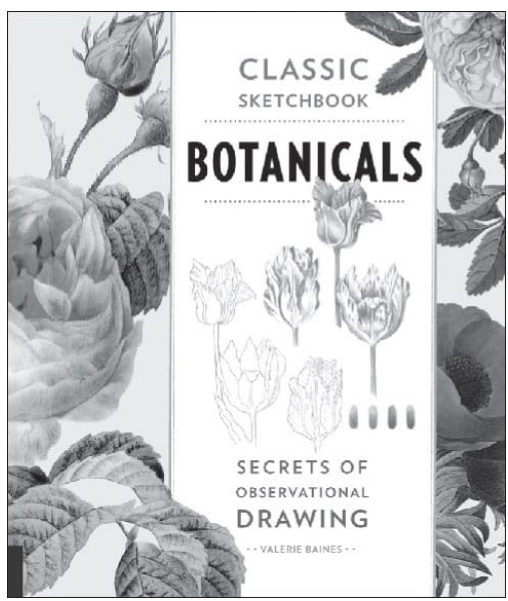

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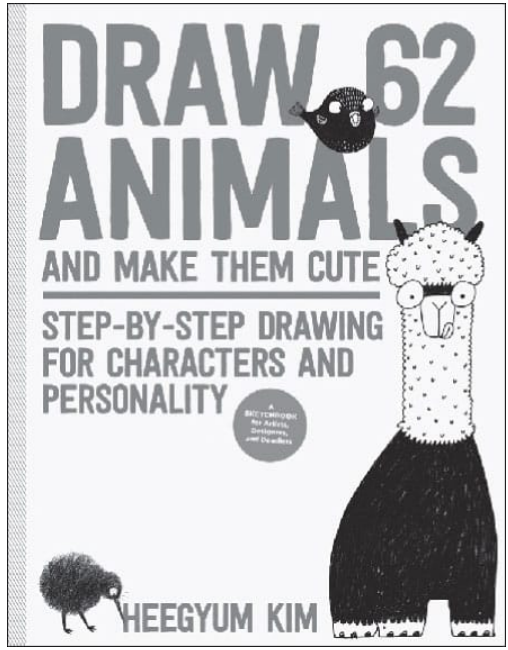

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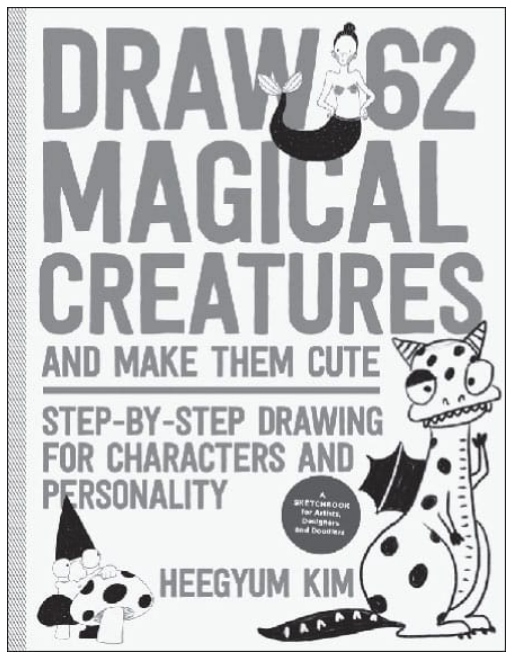

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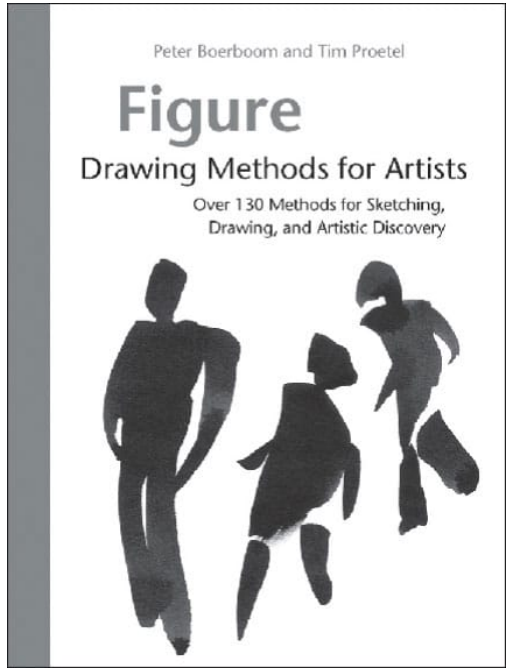

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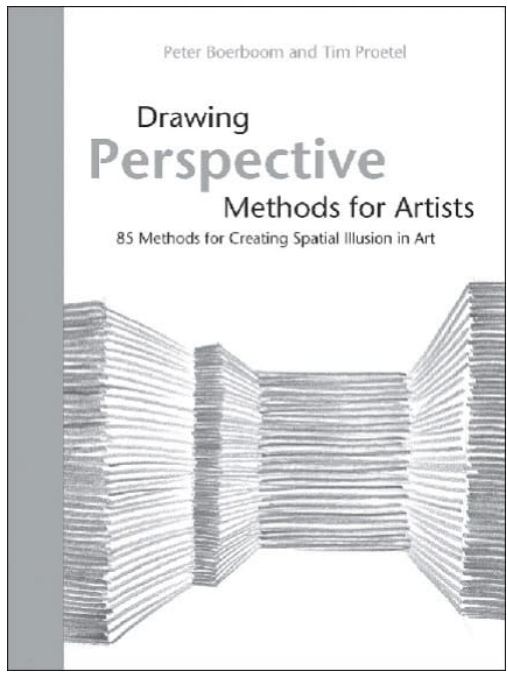

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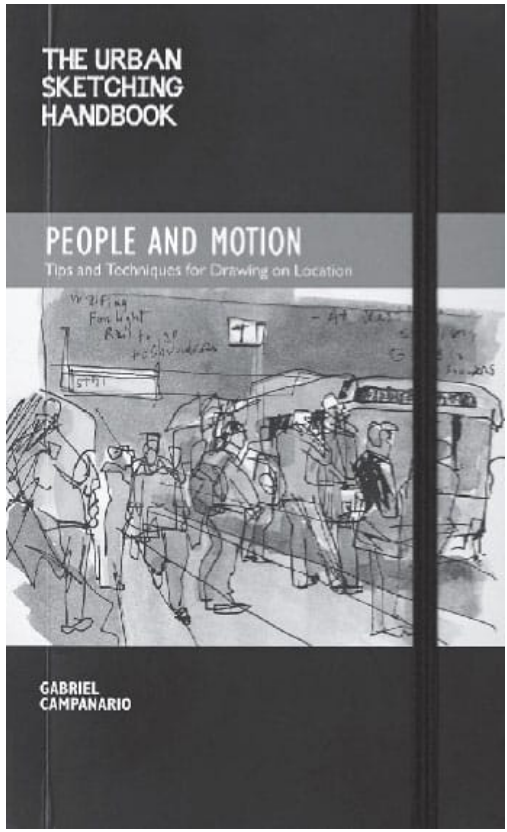

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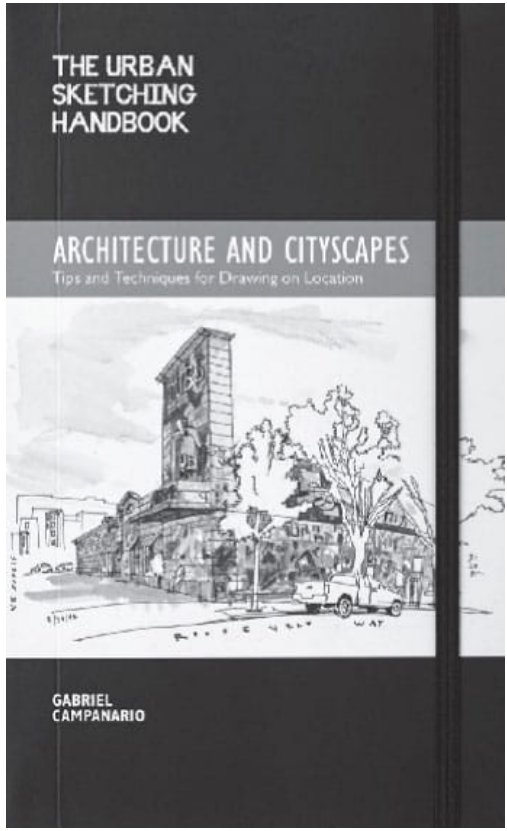

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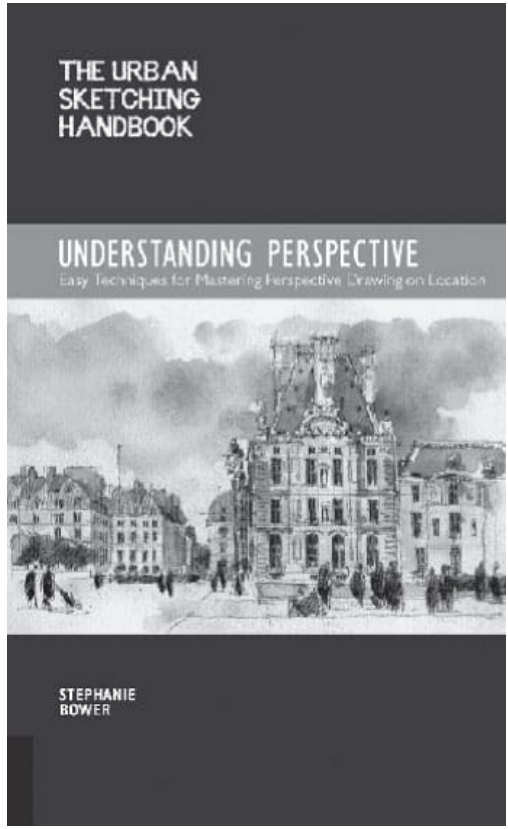

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